



A LITERARY  
HISTORY OF PERSIA

*IN FOUR VOLUMES*

VOLUME II



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بجز اینست  
دامدینداری میمانند  
نخست را اما خزان



# A LITERARY HISTORY OF PERSIA

VOLUME II

*From Firdawsí to Sa'dí*

10920

BY

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IN THE  
UNIVERSITY OF CAMBRIDGE



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## DEDICATION

ALTHOUGH this book of mine is all unmeet,  
Light of mine eyes, to lay at thy dear feet,  
I think that Alchemy which worketh still  
Can turn to gold this copper, if it will,  
Enlarge its merits and ignore its ill

Can I forget how, as it neared its end,  
A happy chance permitted me to blend  
Rare intervals of worship ill-concealed,  
Occasions brief of love but half revealed,  
Long days of hope deferred, short hours of bliss,  
Into a happiness so full as this ?  
Now come I, Dearest, for my book to claim  
Even so great an honour as thy name '



# Preface

THE present volume is a continuation of that which I published in the same series four years ago, and carries the Literary History of Persia on from the beginning of the eleventh to the middle of the thirteenth century of our era. This period, comparatively short as it is, includes most of the greatest poets and writers of the Persians, and I hardly anticipate that I shall be accused by any competent critic of discussing it with undue detail. Should I succeed in carrying out my original plan, by continuing the history down to our own times, I believe that the remaining six centuries and a half can be adequately treated in one volume equal in size to this.

Of the defects of this book, now that it is all in type, I am fully sensible. They arise largely from the fact that it was chiefly written during vacations, and that two months or more often elapsed between the completion of one chapter and the beginning of the next. Under present conditions the University of Cambridge is far from being the best place in the world for quiet, steady, regular work, and though the books of reference indispensable for a compilation of this kind were there, leisure was only to be found elsewhere, even as the poet Šā'ib says —

*Shigufa ba thamar hargiz na gardad jam dar yak jâ  
Muhâl ast ânki bâ ham ni mal u dindan shavad faydâ!*

Never in one place are found the luscious fruit and blossom fine,  
Vain it is for one to hope both teeth and dainties to combine!

In consequence of this, the book, as I am well aware, is

marred not only by occasional repetitions, but by a certain disconnectedness and lack of uniformity for which I crave the reader's indulgence. On the other hand I have throughout endeavoured to use original sources and to form independent views, and in this I have been aided by several rare works, inaccessible or hardly accessible to my predecessors, of which I may specially mention the *Chahār Maqāl* ("Four Discourses"), of Nidhām-i-'Arūdl of Samarqand, the *Ladhi'l-Mill* of Muḥammad 'Awfl, the *Mu'ajjam* of Shams-i-Qay, and my notes on the *Rāḥat*'s-*Sudūr* of ar-Rāwandī, the *Jahān-nāma* of 'Atā Malik-i-Juwaynī, the *Jāmi'at-Tawārikh* of Raḥimū'd-Dīn Faḍlu'llāh, and other similar books.

The work itself has had my whole heart, and I would that it could also have had my undivided attention. For Islām and the Perso-Arabian civilisation of Islām I have the deepest admiration; an admiration which it is especially incumbent on me to confess at a time when these are so much misunderstood and misrepresented by Europeans; who appear to imagine that they themselves have a monopoly of civilisation, and a kind of divine mandate to impose on the whole world not only their own political institutions but their own modes of thought. Year by year, almost, the number of independent Muslim States grows less and less, while such as still remain—Persia, Turkey, Arabia, Morocco, and a few others—are ever more and more overshadowed by the menace of European interference. Of course it is in part their own fault, and Asiatic indifference and apathy combine with European "earth-hunger" and lust of conquest to hasten their disintegration. To the unreflecting Western mind the extinction of these States causes no regret, but only exhilarating thoughts of more "openings" for their children and their capital; but those few who know and love the East and its peoples, and realise how deeply we are indebted to it for most of the great spiritual ideas which give meaning and value to life, will feel, with Chesterton's "Man in Green," that with

the subsidence of every such State something is lost to the world which can never be rephed. Yet this is not, perhaps, a question which can be settled by argument, any more than it can be settled by argument which is better, a garden planted with one useful vegetable or with a variety of beautiful flowers, each possessing its own distinctive colour and fragrance. But this at least must be admitted by any one who has a real sympathy with and understanding of the Spirit of the East, that it suffers atrophy and finally death under even a good and well-meaning European administration, and that for this reason Constantinople, Damascus, Shiráz and Fez, for all their shortcomings, do possess something of artistic and intellectual, even, perhaps, of moral value, which Cairo, Delhi, Algiers, and Tunis are losing or have lost. Whether Islám is still bleeding to death from the wounds first inflicted on it by the Mongols six hundred and fifty years ago, or whether the proof given by Japan that the Asiatic is not, even on the physical plane, necessarily inferior to the European may lead to some unexpected revival, is a question of supreme interest which cannot here be discussed.

My deepest gratitude is due to my sister, Miss E. M. Browne, and to my friend and colleague, Mr. E. H. Minns, for reading through the proofs of this book, and for making not only minor verbal corrections, but suggestions of a more general character. To Mr. Minns I am also indebted for interpreting to me the monographs of several eminent Russian Orientalists to which I have referred in these pages, and which, but for his generous help, would have been to me sealed books. Of the general criticisms which he was kind enough to make, one, I think, merits a reference in this place. He tells me that in the first chapter, when treating of Persian Prosody, I have not been sufficiently explicit for the reader who is not an Orientalist as to the nature of the *bayt* and the fundamental laws of quantity in scansion.



As regards the first of these points, the *bayt* or verse is, as I have said, always regarded by the Muslims as the unit, and for this reason I consider that it should not, as is often done in European books, be called a "couplet." That it is the unit is clearly shown by the fact that a metre is called *musaddas* (hexameter) or *muthamman* (octameter) when the *bayt* comprises six or eight feet respectively. Unfortunately the *bayt*, which is always written or printed in one line in the East, is generally, when transcribed in Roman characters, too long to be thus treated, and has to be printed in two lines, as occurs, for instance, in the *bayt* printed in the Roman character about the middle of page 15, and again in the *bayt* occupying lines 5 and 6 on the following page. This fashion of printing, and, in the first case, the fact that the *bayt*, being the initial verse of a *ghazal* or ode, has an internal rhyme, is liable to delude the reader into supposing that he has to do with what we understand by a couplet, and not with the unit connoted by the word *bayt*.

As regards the second point, the rules of scansion in Persian are exceedingly simple, and no *gradus* is needed to determine the quantity of the vowels. All long vowels (equally unmistakeable in the written and the spoken word) are, of course, long, and are distinguished in this book by accents. Short vowels are short, unless followed by two consonants, whether both consonants come in the same word, or one at the end of one word and the other at the beginning of the next. All this is easy enough of comprehension to the classical scholar, but what follows is peculiar to Persian. Every word ending in two consonants, or in one consonant (except *n*, which, being reckoned as a nasal, does not count) preceded by a long vowel, is scanned as though it ended with an additional short vowel.<sup>1</sup> This hypothetical vowel (called in the East *nīm-fatḥa*, the "half-fatḥa," and, most inappro-

<sup>1</sup> This additional short vowel (the *nīm-fatḥa*) is, however, not reckoned at the end of a verse (*bayt*) or half-verse (*miṣrāʿ*).

priately, by some French writers "*l'izafet metrique*") is actually pronounced by the Indians, but not by the Persians, but it must always be reckoned unless the succeeding word begins with a vowel. The same rule also applies to syllables.

A few examples will best serve to illustrate the above remarks. Words like *bād* (wind), *blā* (willow), *blā* (was), *kār* (work), *shīr* (lion), *mār* (ant) scan as though they were *bādā*, *blāā*, &c., i.e., | — — |, not | — |. The same applies to words like *dast* (hand), *band* (bond), *gard* (dust), which scan as though they were *dastā*, *bandā* and *gardā*. Similarly, words like *bād-gīr* ("wind-catcher," a kind of ventilation-shaft), *shīr mard* (brave man, lit "lion-man"), *dūr-bīn* (telescope), *dast-kāsh* (glove) scan as though they were *bādā gīrā*, *shīrā mardā* (— — —), *dūrā bīn*, *dastā-kāsh* (— — —). But *jahān* (world), *nīgīn* (signet), *darūn* (inside) scan | — — |, because they end in *n*. So in the verse on page 16, which is written in the apocopated hexameter *ramāl* —

بادشاه                      سواد آید                      یاد همی                      گار بی گنجان                      دار زیاندا  
 | — — — | — — — | — — — || — — — — |  
                     — — — — | — — — — |

the scansion is as follows —

بادشاه                      سواد آید                      یاد همی                      گار بی گنجان                      دار زیاندا  
 Afarīnu | mādhā sūda | yād hāmī || gār bī ganjān | dār ziyānā |  
 yād hāmī ||                      — — — — —

There are a few other peculiarities of scansion in Persian verse, as, for example, that monosyllables ending in *-u*, like *tū* (thou), *dū* (two), *chū* (like), &c., may be scanned either short or long, as is the case with the *i* which marks the *izafat*, while the monosyllable connoting the word for "and" may be treated either as a long vowel (*ū*), or a short vowel (*ū*), or as a consonant followed by a short vowel (*wā*), but, save in a few exceptional cases, the reader who has familiarised himself with the peculiarities above mentioned will have no difficulty in scanning any Persian verse which he may come across.

The publication of this volume, originally fixed for May 1st of the present year, was inevitably delayed by circumstances into which I need not here enter. This delay I regret, and I desire to offer my apologies for it to my friend Mr. Fisher Unwin, and also my thanks for his readiness to accept an excuse which he was kind enough to regard as valid and sufficient. My thanks are also due to the printers, Messrs. Unwin Brothers, Ltd., of Woking and London, for the singular care with which they have printed a book presenting many typographical difficulties.

EDWARD G. BROWNE.

MAY 16, 1906.

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## CHAPTER I

### RETROSPECTIVE AND INTRODUCTORY

IN a former volume,<sup>1</sup> intended to serve as an Introduction to this work, and yet to be in a measure independent, I have treated of the History of the Persians, chiefly from the intellectual and literary standpoints, from its first beginnings down to the early Ghaznawí Period, in which, about A D 1000, the genius of Firdawsí definitely assured the success of that Renaissance of Persian literature which began rather more than a century before his time. The present volume, therefore, deals not with origins, but with Persian literary history in the narrower sense—that is, the literature of the Persians (including so much of the external and intellectual history of Persia as is necessary for a proper comprehension of this) from the time when their language assumed its present form (that is, from the time of the Arab Conquest and the adoption by the Persians of the religion of Islam in the seventh century of our era) down to the present day. (This post-Muhammadian literature (which is what we ordinarily mean when we speak of “Persian Literature”) arose gradually after the subjugation of Persia by the Arabs, and the overthrow by Islám of the Zoroastrian creed,

✓ <sup>1</sup> *A Literary History of Persia from the Earliest Times until Firdausí* (London: T. Fisher Unwin, 1907, pp. xiv and 521). For the sake of brevity I shall henceforth refer to this volume simply as the *Prolegomena*, a title which best indicates its scope, aim, and character.

and may be said to have begun, so far as documentary evidence exists, about a thousand years ago. During the whole of this period the language has undergone changes so slight that the verses of ancient poets like *Handhala* of *Bádghís* (A.D. 820–872) and *Rúdagí* (end of ninth and beginning of tenth centuries) are at least as easily understood by a Persian of the present day as are the works of Shakespear by a modern Englishman. It is important for all students of Persian to apprehend this fact thoroughly, and to realise that that language has changed less in the last thousand years than English has changed in the last three centuries. The most archaic literary monuments of the Persian language (by which term, throughout this volume, post-Muhammadan Persian is intended) are, indeed, characterised by certain peculiarities of style and vocabulary; but I much question whether there exists any Persian scholar, native or foreign, who could assign even an approximate date to a work of unknown authorship written within the last five centuries and containing no historical allusions which might serve to fix the period of its composition.

I cannot in this volume repeat what I have elsewhere set forth in detail as to the history of Persia in pre-Muhammadan and early Muhammadan times. This history was in my *Prolegomena* carried down to that period when the great ‘Abbásid Caliphate of Baghdád, culminating in the splendid reigns of *Hárúnu’r-Rashíd* and his son *al-Ma’mún* (A.D. 786–833), was already on the decline; a decline manifested externally by the gradual detachment from effective central control of one province after another, and continuing steadily, if slowly, until *Húlágú’s* Mongol hordes gave it the *coup de grâce* in A.D. 1258, when Baghdád was sacked and the last real Caliph of the House of ‘Abbás cruelly done to death.

For the ordinary student of Persian literature it is sufficient to know, so far as its origins are concerned, that the immediate

Scope of the  
*Prolegomena*  
contained in the  
previous volume.

ancestor of Persian was Pahlawí, the official language of Persia under the Sásánian kings (A.D. 226-651), and, for two or three subsequent centuries, the religious

Sketch of the  
origins discussed  
in the *Prolego-  
mena*.

language of the Zoroastrian priests; that the extant literature of Pahlawí has been estimated by Dr.

E. W. West (perhaps the greatest European authority on this subject) as roughly equal in bulk to the Old Testament, and that it is chiefly religious and liturgical in character; that there exist, besides this literature, inscriptions on rocks, coins, and gems dating from the middle of the third century; that this Pahlawí language, the ancestor of later Persian, is itself the descendant of the Old Persian tongue known to us only through the inscriptions carved on the rocks of Persepolis, Behistun, and other places by order of Darius the Great and subsequent Achæmenian kings; and that the Avestic (so-called "Zend") language in which the Zoroastrian scriptures are written was a sister-tongue to that last mentioned and to Sanskrit, standing, therefore, out of the direct line of ascent from modern Persian, and represented at the present day by certain provincial dialects of Persia, and, as Darmesteter supposes, by the Pashto or Afghán speech.

Arranged in tabular form, the above facts may be expressed as follows:—

- |   |   |
|---|---|
| <p>I. <i>Old Persian</i> of Achæmenian Period<br/>(B.C. 550-330),<br/>represented only by inscriptions.</p> | <p><i>Avestic</i>, represented by the Avesta, of which the oldest portion is that known as the <i>Gáthás</i>, which are generally supposed to date from the time of Zoroaster or his immediate disciples (probably about B.C. 600).</p> |
|---|---|

II. The *Invasion of Alexander* (B.C. 333) inaugurates a period of anarchy, devoid of literary monuments, which lasted five centuries and a half, and was terminated by the establishment of—

III. The *Sásánian Dynasty* (A.D. 226-651), under which *Pahlawí* became the official language of the State and of the Zoroastrian Church, this language being the child of Old Persian, and the parent of modern Persian.



IV. The *Arab Conquest* (A.D. 641-651), resulting in the conversion of the great bulk of the Persian nation to the religion of Islām, and in the practical supersession of Persian by Arabic as the official and literary language.

V. The *Persian Renaissance*, with which the period included in this volume may be said to begin, and which, beginning about A.D. 850, gathers strength in proportion as Persia succeeds in emancipating herself more and more from the control of the weakening Caliphate of Baghdād, and in re-asserting her political independence.

Such, in outline, is Persian literary history ; but while the ordinary student of Persian may well content himself with a summary and superficial knowledge of all that precedes the Arab Conquest, he cannot thus lightly pass over the consequences of that momentous event. Once again in this volume, as in that which preceded it (p. 6), I am fain to quote Nöldeke's most pregnant saying, "Hellenism never touched more than the surface of Persian life, but Írán was penetrated to the core by Arabian religion and Arabian ways."

The Arabic language is in a special degree the language of a great religion. To us the Bible is the Bible, whether we read it in the original tongues or in our own ; but it is otherwise with the Qur'án amongst the Muslims. To them this Arabic Qur'án is the very Word of God, an objective, not a subjective revelation. When we read therein : "*Qul : Huwa 'lláhu Aḥad*" ("Say : He, God, is One"), God Himself is the speaker, not the Prophet ; and therefore the Muslim, in quoting his scripture, employs the formula, "He says, exalted is He" ; while only in quoting the traditions (*Aḥādith*) of the Prophet does he say, "He says, upon him be the Blessing of God and His Peace." Hence the Qur'án cannot properly be translated into another tongue, for he who translates by so doing interprets and perchance distorts. It is only by Christian missionaries, so far as my knowledge goes, that translations of

Influence of the  
Arab Conquest  
on Persia.

The unique  
position of the  
Arabic language.

the Qur'an have been published detached from the text, amongst Muslims the most that we find is an interlinear rendering of the Arabic text in Persian, Turkish, or Urdu, as the case may be, such rendering being in general slavishly literal.\* In addition to this, the prayers which every good Muslim should recite five times a day are in Arabic, as are the Confession of Faith and other religious formulæ which are constantly on the tongue of the true believer, be he Persian, Turk, Indian, Afghan, or Malay, so that every Muslim must have some slight acquaintance with the Arabic language, while nothing so greatly raises him in the eyes of his fellows as a more profound knowledge of the sacred tongue of Islām. In addition to all this, the language of every people who embraced Islam was inundated from the first by Arabic words, first the technical terms of Theology and Jurisprudence, then the terminology of all the nascent sciences known to the Muhammadan civilisation, and lastly a mass of ordinary words, which latter have often, as the former have almost always, entirely displaced the native equivalent. To write Persian devoid of any admixture of Arabic is at least as difficult as to write English devoid of any admixture of Greek, Latin, or French derivatives, it can be done within certain limits, but the result is generally incomprehensible without the aid of a dictionary. As I write, there lies before me a specimen of such attempts, to wit a communication of nearly one hundred lines made to the *Akhtar* or "Star" (an excellent Persian newspaper formerly published at Constantinople, but now unfortunately extinct) by certain Zoroastrians or "guebres" of Yazd, and published in the issue of October 27, 1890. The matter is simple, and the abstract ideas requiring expression few, yet the writers have felt themselves compelled to give

\* This statement needs some qualification for my colleague and friend Hajji Mirza Abdul Husayn Khan of Kashan brought back with him to England from the Hijaz a very fine manuscript containing a Persian translation of the Qur'an made by order of Nadir Shah and unaccompanied by the Arabic or ginal

footnotes explaining (in every case save two by an Arabic equivalent) the meanings of no less than fourteen words, and many other such glosses would be required to make the article intelligible to the ordinary Persian reader. Thus *âwizha* (pure) must be glossed as *khâss*, *darad* (form) as *šûrat*, *khuhr* (country) as *waṭan*, *farhikht* (courtesy, culture) as *adab*, and so on, the glosses in all these cases and most others being Arabic words. Another more ambitious, but scarcely more successful, attempt of the same kind is Prince Jalâl's *Nāma-i-Khusrawān* ("Book of Princes"), a short history of the pre-Muhammadian dynasties of Persia published at Vienna in A.H. 1297 (A.D. 1880), and reviewed by Mordtmann in vol. xxviii of the *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, pp. 506-508. Even the *Shāhnāma* of Firdawsī, composed nine centuries ago, and, as I think is shown by a study of contemporary poetry, purposely composed in the most archaic style and speech which the author could command, is far from being so free from Arabic words as is often asserted and imagined.

Thus far we have confined ourselves to the consideration of the influence exerted by the Arabs on the Persians in the domain of language only, but this influence is not less perceptible in other fields. Strongest in Arabian Science, Theology and Jurisprudence, it extends also to Grammar, Rhetoric, Poetry, and all the sciences known to the Muslims. These sciences were, of course, in many cases of complex origin, being borrowed by the Arabs (chiefly during the early 'Abbásid period, i.e., the latter part of the eighth century of our era) from other more civilised nations, notably the Persians and the Greeks; and indeed they are divided in such works as the *Mafâtih-u'l-'Ulum* ("Keys of the Sciences")<sup>1</sup> into two groups, the native or indigenous (Jurisprudence, Scholastic Theology, Grammar, Writing, Poetry and Prosody,

<sup>1</sup> Ed. Van Vloten, pp. 5-7. For an account of the contents, see my *Prolegomena*, pp. 382-383.

and History), and the exotic (Philosophy, Logic, Medicine, Arithmetic, Mathematics, Astronomy and Astrology, Music, Mechanics, and Alchemy) All these, however, were thoroughly assimilated into the complex Arabo-Persian culture of the 'Abbásid capital, Baghdád, and in their entirety constitute what is often, but inexactly, styled "Arabian Science" —a science which, drawn from many different sources, forms a synthesis common to all Muhammadan peoples, and which has exercised and continues to exercise an influence second only to that of the religion of Islám itself in bringing about that solidarity of sentiment so conspicuous in the Muslim world

For a scientific language, indeed, Arabic is eminently fitted by its wealth of roots and by the number of derivative forms,

Fitness of Arabic  
for scientific  
purposes.

each expressing some particular modification of the root idea, of which each is susceptible Let us illustrate this by two examples, the first drawn from the terminology of Medicine, the second formed after a perfectly sound analogy to express a quite modern idea— The primitive verb has in Arabic some dozen derived forms (commonly called "conjugations"), each expressing some definite modification (causative, intensive, reciprocal, middle, &c) of the meaning connoted by the original verb Of these ten conjugations, the tenth is commonly desiderative, and, if we substitute the numbers 1, 2, 3, for the first, second, and third letters of the triliteral root the general form of its verbal noun will be (*Ist* 1 2 a 3), and of its active participle (*Musta* 1 2 3) Thus from the simple verb *ghafara*, "he pardoned," we have in the tenth conjugation *istighfár*, "asking for pardon," and *mustaghfir*, "one who asks for pardon", from *kamala*, "he was perfect," *istakmil*, "seeking perfection," and *mustakmil*, "one who seeks perfection", and so on Now the old theory (adopted by the Arabian physicians) as to the ætiology of dropsy was that it was caused by excessive drinking ("crescit indulgens sibi dirus hydrops"), and hence it was named by the Arabs (and consequently by all the Muhammadan peoples)

*istisqá*, "craving for drink," while the sufferer is called *mustasqá*, both forms belonging to the tenth conjugation of the root *saqá*, "he gave drink to." So in quite modern times a need has arisen for an equivalent in Arabic to the European term "Orientalist," and this has been met by taking the regularly-formed participle of the tenth, or desiderative, conjugation of the root from which comes the word *sharq*, "the East," and coining the derivative *mustashriq*, which can only mean "one who desires" or "is interested in the East." These instances will suffice to show the facility wherewith new ideas can be denoted in Arabic by forms which, hitherto unused, precisely and unmistakeably indicate the idea to be expressed.

The Arabs themselves (including, of course, peoples like the Egyptians who have adopted the Arabic speech) are intensely, and justly, proud of their glorious language, and exclaim with the fullest conviction, "*Al-ḥamdu li 'llāhi 'lladhī khalaqa' l-Lisāna'l-'Arabiyya aḥsana min kulli lisān*" ("Praise be to God who created the Arabic language the finest of all languages"). Whether or not we are prepared to go as far as this, it is at least certain that no satisfactory knowledge of the languages, literatures, and modes of thought of Persia, Turkey, Muhammadan India, or any other Muslim land is possible without a considerable knowledge of Arabic, and that in particular our appreciation and enjoyment of these literatures grows in direct ratio to this knowledge.

In my previous volume on the *Literary History of Persia until the Time of Firdaws* I discussed at some length what

I have called the *Prolegomena* to the history of Persian literature in the narrower sense. I spoke there of the three ancient languages of Persia (the Old Persian, the Avestic, and the Pahlawī), and of some of the dialects by which they are now represented. I sketched in outline the earlier religious systems which prevailed in that country (to wit, Zoroastrianism and the heresies of Manes and

Pride of the  
Arabs in their  
language.

Recapitulation  
of *Prolegomena*.

Mazdak), and the history of the last great national dynasty, the Sásánian. Passing, then, to the Arabs, whose conquest of Persia in the seventh century of our era wrought, as we have seen, such deep and lasting changes alike in the religion, the language, the literature, the life, and the thought of the Persians, I spoke briefly of their state in the "Days of Ignorance" (*Ajdamu'l-Jahiliyyat*) or heathendom, ere the Prophet Muhammad arose, and of their ancient poems, which, dating at least from the end of the fifth century of our era, still remain the classical models which every versifier of Arab speech aspires to imitate when writing in the heroic vein. I then described in a summary manner the advent of the Prophet, the doctrine of al-Islám, the triumph of the Muhammadan arms, the rule of the Four Orthodox Calíphs, and the origin of the great Shí'ite and Khárijite schisms. I endeavoured to depict the semi-pagan Imperialism of the Umayyad Calíphs, and the growing discontent of the subject-races (especially the Persians), culminating in the middle of the eighth century in the great revolt of the Khurásánís under Abú Muslim, the Battle of the Zib, the overthrow and destruction of the Umayyad power in the East, and the establishment of the 'Abbásid Caliphate, which, enduring for some five centuries, was finally destroyed (save for the shadowy existence which it maintained in Egypt until the Ottoman Turkish Sulṭán Selím the First, in A.D. 1517, took from the last scion of this House the titles and insignia which it had hitherto preserved) by the great catastrophe of the Mongol Invasion in the middle of the thirteenth century.

The period included in this volume begins at a time when the glories of "the golden prime of good Haroun Alraschid" had long passed away. The early 'Abbásid Calíphs, though they never obtained possession of Spain, otherwise maintained and extended the vast empire won by the first successors of the Prophet—an empire extending from Morocco to Sind and from Aden to

The period  
discussed in this  
volume.

Khawárazm (Khiva), and including, besides North Africa, Egypt, Syria, Arabia, Mesopotamia, Armenia, Persia, Afghánistán, Balúchistán, a large portion of Turkistán, a smaller portion of India, and the islands of Crete and Cyprus. The first step towards the weakening and dissolution of this empire may be said to have been taken when al-Ma'mún, the son of Hárúnu'r-Rashíd, rewarded his general Táhír Dhu'l-Yamínayn ("the Ambidexter"), in A.D. 820, with the permanent government of K̤hurásán for himself and his heirs, who held this province from father to son till they were displaced by the "Brazier" or Šaffáří dynasty in A.D. 872. These Táhírids are generally accounted the first post-Muhammadan Persian dynasty; and, though they never claimed to be in any way independent of the Caliphs of Baghdád, the hereditary character of their power clearly differentiates them from the governors and proconsuls of previous times, who were transferred from province to province by the central Government as it saw fit. The transition from the state of an hereditary governor or satrap to that of a practically independent Amír (for the title of Sultán was first assumed by Maḥmúd of Ghazna at the period with which this volume opens) was very gradual, and was not always continuous. The Šaffáří dynasty was, for instance, less obedient and more independent in its earlier days than the Sámánid dynasty which succeeded it; but nominally even the mighty rulers of the Houses of Ghazna and Seljúq accounted themselves the vassals of the Caliph, regarded him as their over-lord and suzerain, and eagerly sought after those titles and honours of which he was the only recognised and legitimate source. Individual instances of overt disobedience and rebellion did, of course, occur—as, for instance, the march of Ya'qúb b. Layth, the Šaffáří, on Baghdád, and his battle with the troops of the Caliph al-Mu'tamid in A.H. 262 (A.D. 875-76)<sup>1</sup>; the attempt of the Seljúq Maliksháh to

<sup>1</sup> A very full, but somewhat fanciful, account of this is given by the Nidhámú'l-Mulk in his *Siyásat-náma* (ed. Schefer), pp. 11-14.

compel the Caliph al-Muqtadī to transfer his capital from Baghdād to Damascus or the Hijāz<sup>1</sup> about A.D. 1080; and the still more serious quarrel between Sanjar and al-Mustarshid in A.D. 1133, which ended in the Caliph being taken prisoner and, during his captivity, assassinated (in A.D. 1135) by the Isma'īlīs, who, as al-Bundārī asserts,<sup>2</sup> were instigated to this deed by Sanjar himself. The nominal suzerainty of the Caliph of Baghdād was, however, more or less recognised by all orthodox Muhammadan princes and *amīrs* save those of Spain, from the foundation of the 'Abbāsīd Caliphate, about A.D. 750, till its extinction in A.D. 1258, and during this period of five centuries Baghdād continued to be the metropolis and intellectual centre of Muslim civilisation, and Arabic the language of diplomacy, philosophy, and science, and, to a large extent, of *belles lettres* and polite conversation.

The great religious and political rivals of the 'Abbāsīds were the heterodox Fāṭimid anti-Caliphs of Egypt. These represented one of the two great divisions of the *Shi'a*, or "Faction," of 'Alī—to wit, the "Sect of the Seven," or Isma'īlīs, whose origin and history were fully discussed in the *Prolegomena* to this volume, together with those of the allied party of the Carmathians. The other great division of the *Shi'a*, the "Sect of the Twelve," which is now the State-religion of Persia, only became so generally (though it prevailed for some time in Ṭabaristān, and was professed by the powerful House of Buwayh) on the rise of the Ṣafawī dynasty under Shāh Isma'īl in A.H. 1502, though it always had a strong hold amongst the Persians. Until the Mongol Invasion in the thirteenth century the political power of the Isma'īlīs (represented in Persia by the so-called Assassins or Isma'īlīs of Alamūt) was, however, as we shall presently see, much greater.

<sup>1</sup> See al-Bundārī's *History of the Seljūqs* (vol. ii of Houtsma's *Recueil*), p. 70.

<sup>2</sup> *Ibid.*, p. 178.



The great dividing line in the Muhammadan period of Asiatic history is the Mongol Invasion, which inflicted on the Muslim civilisation a blow from which it has never recovered, and, by destroying the Caliphate and its metropolis of Baghdád, definitely put an end to the unity of the Muslim empire. This Mongol Invasion, beginning early in the thirteenth century with the conquests of Chingíz Khán, culminated in the sack of Baghdád and murder of al-Musta‘šim, the last ‘Abbásid Caliph, by Húlágú Khán in A.D. 1258. The devastation wrought by it throughout Persia was terrific. The irresistible Mongol hordes were bloodthirsty heathens who respected nothing, but slew, burnt, and destroyed without mercy or compunction. “They came, they uprooted, they burned, they slew, they carried off, they departed” (“*Amadand, u kandand, u súkhtand, u kushtand, u burdand, u raftand*”)<sup>1</sup>—such was the account of their methods and procedure given by one of the few who escaped from the sack of Bukhárá, wherein 30,000 were slain; and there were other cities which fared even worse than Bukhárá. The invasion of Tímúr the Tartar, horrible as it was, was not so terrible in its effects as this, for Tímúr was professedly a Muslim, and had some consideration for mosques, libraries, and men of learning; but Chingíz and Húlágú were bloodthirsty heathens, who, especially when resistance was encountered, and most of all when some Mongol prince was slain in battle, spared neither old nor young, gentle nor simple, learned nor unlearned; who stabled their horses in the mosques, burned the libraries, used priceless manuscripts for fuel, and often razed the conquered city to the ground, destroyed every living thing within it, and sowed the site with salt.

Hence, as it seems to me, there is a gulf between what preceded and what followed this terrific catastrophe, which

<sup>1</sup> *Ta'rikh-i-Fahán-gushá.*

effected in Muslim civilisation, science, and letters a deterioration never afterwards wholly repaired. So, though less than two centuries and a half of the period which remains to be considered precede the Mongol Invasion, while six centuries and a half succeed it, the former may well claim for their treatment an equal space with the latter.

The earliest dawn of the Persian Renaissance, which culminated in Firdawsī and his contemporaries, was fully discussed in the *Prolegomena* to this volume, but a brief recapitulation in this place may not be amiss. According to 'Awfī, the oldest biographer of the Persian poets whose work has been preserved to us, and who wrote early in the thirteenth century, the first Persian *qaṣīda* was composed by a certain 'Abbas to celebrate the entry of the 'Abbasid Caliph al-Ma'mun, the son of Harunū'r-Rashīd, into Merv, in A.H. 193 (A.D. 808-9). This extract from 'Awfī's work (the *Lubābu'l-'Albāb*), including four couplets of the poem in question, was published, with translation, by Dr H. Ethe in his interesting paper entitled *Rūdagi's Vorläufer und Zeitgenossen* (pp. 36-38), but I entirely agree with A. de Biberstein Kazimirski's view as to the spurious character of this poem. One of the oldest Persian verses which has come down to us is probably that which, as we learn from the "Four Discourses" (*Chahār Maqāla*) of Nidhāmī i-'Arudī i Samarqandī (composed about the middle of the twelfth century),<sup>2</sup> inspired Ahmad al Khujastanī to rebel against the Saffari dynasty in

<sup>1</sup> *Divan de Menouchekhrī* pp. 8-9. Pizzi, I think, takes the same view. See an interesting paper on a *Judæo Persian Document from Khotan* by Professor Margoliouth in the *J.R.A.S.* for October, 1903, p. 747.

<sup>2</sup> Lithographed at Tihiran in A.H. 1305 and translated by me in the *J.R.A.S.* for July and October, 1899. There are two MSS. in the British Museum and one (of which I have a copy) in Constantinople. The story to which reference is here made occurs on p. 43 of the *tragedy* part of my translation. A critical edition of this important work prepared by Mirza Muhammad of Qazwin is now being printed by the Trustees of the Gibb Memorial.

A.H. 262 (A.D. 875-76), and "stirred within him an impulse which would not suffer him to remain in the condition wherein he was." The verse is as follows:—

*Mihlari gar bi-kám-i-shír dar-ast*  
*Shaw, khaṭar kun, zi kám-i-shír bi-júy,*  
*Yá buzurgí u náz u ni'mat u jáh,*  
*Yá, chí mardán't marg-i-rúy-á-rúy.*

"If lordship lies within the lion's jaws,  
 Go, risk it, and from those dread portals seize  
 Such straight-confronting death as men desire,  
 Or riches, greatness, rank, and lasting ease."

These verses are quoted by the author of the "Four Discourses" in support of his proposition that "poetry is that art whereby the poet arranges imaginary propositions, and adapts the deductions, with the result that he can make a little thing appear great and a great thing small, or cause good to appear in the garb of evil and evil in the garb of good. By acting on the imagination, he excites the faculties of anger and concupiscence in such a way that by his suggestion men's temperaments become affected with exaltation or depression; whereby he conduces to the accomplishment of great things in the order of the world."

Persian poetry, then, began to be composed more than a thousand years ago,<sup>1</sup> under the earliest independent or semi-independent rulers who sprung up *pari passu* with the decline, decentralisation, and disintegration of the Caliphate of Baghdád. The Persian language has changed so little during this long period that, save for a few archaic words and spellings, the oldest verses extant hardly present any difficulty, or even uncouthness or unfamiliarity, to the Persian of to-day. In feeling and

Wonderful  
 stability of the  
 Persian  
 language.

<sup>1</sup> In my previous volume, or *Prolegomena*, I have discussed the question whether or not poetry existed in Sásánian times; but, even if it existed, no traces of it have been preserved, and the earliest extant poetry in Persian dates from the Muhammadan period.

sentiment, however, a certain difference is, as it seems to me, perceptible; the older poetry of the Saffarî and Sâmânî periods is simpler, more natural, more objective, and less ornate and rhetorical. Nothing can be more instructive, as an indication of the change of taste which three and a half centuries effected in Persia, than to compare two criticisms of the same celebrated verses of the poet Rûdagi (by common consent the greatest Persian poet before the epoch of the Kings of Ghaznî), the one contained in the *Four Discourses* of Nidhâmî : 'Arudî (about A D 1150), the other in Dawlatshâh's *Memoirs of the Poets* (A D 1487). The poem in question begins —

Bu yî Ju-yî Muliân dyad hamî,  
 Bu yî sâr : mîhrabân dyad hamî,  
 "جوى

and its translation is as follows —

' The Ju yî Muliân we call to mind  
 We long for those dear friends long left behind  
 The sands of Oxus toilsome though they be  
 Beneath my feet were soft as silk to me  
 Glad at the friends return the Oxus deep  
 Up to our girths in laughing waves shall leap  
 Long live Bukhara! Be thou of good cheer!  
 Joyous towards thee hasteth our Amir!  
 The Moon's the Prince Bukharî is the sky,  
 O sky, the Moon shall light thee by and by!  
 Bukharâ is the mead the Cypress he  
 Receive at last O Merd the Cypress tree! \*

The extraordinary effect produced on the Amir Nasr ibn Ahmad the Sâmânîd by these verses, and the rich reward which Rudagi earned for them, seemed natural enough to the earlier critic, who considers that "that illustrious man (Rudagi) was worthy of this splendid equipment, for no one has yet produced a successful imitation of that elegy, nor

\* For the text of these verses and the whole story connected with them see the separate reprint of my translation of the *Chahâr Maqdla* pp 51 56. The Ju yî Muliân is a stream near Bukhara.

found means to surmount triumphantly the difficulties [which the subject presents]." In particular he maintains that in the following verse (not generally included in the current text of the poem, but evidently belonging to it):—

*Áfarín u madhí súd áyad hamí,  
Gar bi-ganj andar ziyán áyad hamí.*

"Surely are renown and praise a lasting gain,  
Even though the royal coffers loss sustain"—

"are seven admirable touches of art: first, the verse is apposite; secondly, antithetical; thirdly, it has a refrain; fourthly, it embodies an enunciation of equivalence; fifthly, it has sweetness; sixthly, style; seventhly, energy." "Every master of the craft," he concludes, "who has deeply considered the poetic art, will admit, after a little reflection, that I am right"; and, so far as a foreigner may be permitted to express a judgement in the matter, I am inclined to agree with him. That the verse is *apposite* cannot be denied: the poet wanted a present from the Amír, and his hint is delicate yet unmistakeable. The *antithesis* between the loss in money and the gain in glory and fame is well brought out. The *refrain*, needed only at the end of the verse, is here naturally and effectively anticipated at the end of the first hemistich. The *equivalent* which the Amír receives for his money is clearly indicated; and the last three "touches," two of which at least can only be judged in the original, are undeniably present.

Now hear how Dawlatsháh, writing about A.D. 1487,  
Degenerate  
taste of  
Dawlatsháh. judges these same verses, so highly esteemed by  
 Nidhámí-i-‘Arúdl:—

"This poem [of Rúdagí's] is too long to be cited in its entirety in this place. It is said that it so delighted the King's heart that he mounted his horse and set out for Bukhárá without even stopping to put on his boots. To men of sense this appears astonishing, for the verses are extremely simple, entirely devoid of rhetorical artifices and

embellishments, and lacking in strength; and if in these days any one were to produce such a poem in the presence of kings or nobles, it would meet with the reprobation of all. It is, however, probable that as Master Rúdagi possessed the completest knowledge of music [attainable] in that country, he may have composed some tune or air, and produced this poem of his in the form of a ballad with musical accompaniment, and that it was in this way that it obtained so favourable a reception. In short, we must not lightly esteem Master Rúdagi merely on account of this poem, for assuredly he was expert in all manner of arts and accomplishments, and has produced good poetry of several kinds, both *mathnawís* and *qasídas*, for he was a man of great distinction, and admired by high and low."

Many persons are accustomed to think of Persian literature as essentially florid and ornate, abounding in rhetorical embellishments, and overlaid with metaphor, but this is only true of the literature produced at certain periods and in certain circles, especially Persian style not essentially florid. under the patronage of foreign conquerors of Mongolian or Turkish race. The *History of the Mongol Conquest*, by Waṣṣáḥ,<sup>1</sup> written about A.D. 1328, is one notable example of this florid style of composition; while the *Rawḍatu'l-Safá*, the *Anwár-i-Suhayll*, and other contemporary works produced under the patronage of the Tímúrid princes (by whom it was transmitted to India on the foundation by Bábar of the so-called "Moghul" dynasty) about the end of the fifteenth and beginning of the sixteenth centuries afford others of a later date. It is, however, amongst the Turks of the Ottoman Empire that this detestable style finds its highest development in writers like Veysí and Nergisí, of whom a modern Turkish critic says that, though a Persian might recognise the fact that they were not writing Persian, a Turk could hardly divine that they were by way of writing Turkish.

In my previous volume on the literary history of Persia, published in 1902, I gave (pp. 452-471) specimens of the verses

<sup>1</sup> This was his title: "the Panegyrist" [of the Court]. His name was 'Abdu'lláh b. Faḍlu'lláh of Shiráz.

of some seventeen Persian poets of the oldest or pre-Ghaznaví period, an amount sufficient, in my opinion, to entitle us to

characterise in general terms this earliest verse. Unfortunately, with the exception of the thousand couplets of Daqíqí incorporated by Firdawsí in his *Sháhnáma*,<sup>1</sup> no *mathnawí* or other long poem of

Characteristics  
of early Persian  
poetry, as  
regards form  
and style.

the Sámánid or pre-Sámánid period has come down to us, though we know that such long narrative poems existed, e.g., Rúdagí's version of the well-known tale of *Kalíla and Dimna*, of which sixteen couplets are preserved in Asadí's *Lughat-i-Furs*, or Persian Lexicon, compiled about A.D. 1060, and rendered accessible to students in Dr. Paul Horn's excellent edition. What is preserved to us consists chiefly of short fragments (*muqatta'át*), quatrains (*rubá'íyyát*), and a few odes (*ghazals*), besides which we know that narrative *mathnawí* poems also existed, as well as *qaşıdas* ("purpose-poems," generally panegyrics). These last, however, reached their full development about the time of Firdawsí (A.D. 1000), with which our history begins. Of these forms, the *qaşıda* (and the *qit'a*, or "fragment" of the *qaşıda*) was borrowed by the Persians from the Arabs, whose ancient pre-Islámic poems (e.g., the celebrated *Mu'allaqát*) are the classical models for this style of composition, which, however, together with the love-poem or *ghazal*, underwent certain modifications in the hands of the Persians. The quatrain, on the other hand, as well as the *mathnawí* (or "couplet" poem, where the rhyme is between the two hemistichs composing the *bayt*, and changes from couplet to couplet), is essentially a Persian invention; and one tradition as to the earliest poem composed in Persian<sup>2</sup> points definitely to the quatrain (first called *du-bayt* and afterwards *rubá'í*) as the oldest indigenous verse-form produced in Írán. Mystical

<sup>1</sup> See p. 460 of my previous volume.

<sup>2</sup> This tradition is given in its most familiar version by Dawlatsháh, pp. 30-31 of my edition, and in a more credible and circumstantial form in the rare British Museum MS. of the *Mu'ajjam fi ma'áyiri ash'ári'l-'Ajam* of Shams-i-Qays, ff. 49-50 (pp. 88-89 of my forthcoming edition).

poetry, so common from the twelfth century onwards, is, at the early period which we are now discussing, rare and undeveloped.

In order to avoid constant digressions and explanations in the following chapters, it may be well to give in this place a general account of the varieties of literary composition recognised by the Persians, the rhetorical figures of which they make such frequent use, and the metres employed in their poetry. Of these and other kindred matters I should have considered it necessary to treat more fully had it not been for the admirable account of them prefixed by my friend the late Mr. E. J. W. Gibb to his monumental *History of Ott-man Poetry*, of which the first volume opens with a general discussion on Oriental thought, taste, poetry, and rhetoric, which applies not only to Turkish, but also to Persian, and, in large measure, to Arabic and other Muhammadan languages also. These *Prolegomena* of Mr. Gibb's (especially ch. ii, treating of Tradition, Philosophy, and Mysticism, and ch. iii, treating of Verse-forms, Prosody, and Rhetoric, pp 33-124) form one of the best introductions to the study of Muhammadan literature with which I am acquainted, and should be read by every student of this subject. Other excellent treatises are Gladwin's *Dissertations on the Rhetoric, Prosody, and Rhyme of the Persians* (Calcutta, 1801); Rückert's *Grammatik, Poetik, und Rhetorik der Perser* (originally published in 1827-28 in vols xl-xliv of the *Wiener Jahrbücher*, and re-edited by Pertsch in a separate volume in 1874), Blochmann's *Prosody of the Persians* (Calcutta, 1872); and, for the comparisons used by the erotic poets, Huart's annotated translation of the *Anis'u'l-'Ushshdq*, or "Lover's Companion, of Sharafu'd-Din Rāml Persian works on these subjects are, of course, numerous: Farrukhl, a contemporary of Firdawsī, composed one (mentioned by Dawlat-shāh, pp 9 and 57 of my edition, and also by Hājji Khallfā,

Verse-forms and  
the origin of the  
Persians.



ed. Flügel, vol. ii, p. 277), entitled *Tarjumánu'l-Balágha* ("The Interpreter of Eloquence"), while Bahrámí of Sarakhs, who lived about the same time, wrote two treatises, strongly recommended by the author of the *Four Discourses* (p. 50 of the *tirage-à-part* of my translation), entitled respectively "The Goal of Prosodists" (*Gháyatu'l-'Arúdiyyín*) and "The Thesaurus of Rhyme" (*Kanzu'l-Qáfiya*). These works appear to be lost, or at least no copies are known to exist; and of extant Persian treatises on these subjects the "Gardens of Magic" (*Hadd'iqu's-Sihr*)<sup>1</sup> of Rashídu'd-Dín Waṭwāt (died A.D. 1182) and the already mentioned *Mu'ajjam* of Shams-i-Qays (the rare old MS. marked Or. 2,814 in the British Museum), which was composed during the thirteenth century (soon after A.H. 614 = A.D. 1217-18), seem to be the oldest.

I shall speak first of Rhetoric (*Ilmu'l-Badāyi'*), choosing my examples chiefly from the "Gardens of Magic," but sometimes from other sources, and departing from Waṭwāt's arrangement where this seems to me to be faulty. I shall also endeavour to illustrate the different rhetorical figures, so far as possible, by English examples, in order that the nature of each figure may be more readily apprehended by the English reader.

The Science of  
Rhetoric.

### 1. Prose.

Prose (*nathr*) is of three kinds—simple or unornate (*'arī*, "naked"); cadenced (*murajjaz*), which has metre without rhyme; and rhymed (*musajja'*), which has rhyme without metre. Concerning the first variety nothing need be said. The second demands more attention, since its recognition as a separate species of prose depends on what may be described as a theological dogma. Much of the Qur'án is written in rhymed prose, and here and

Recognised  
varieties of  
prose.

<sup>1</sup> The edition which I use is that lithographed at Ṭihrán in A.H. 1302, at the beginning of the works of Qá'ání.

there it happens that a verse falls into one of the recognised metres, as in *sūra* ii, 78-79:—

ثُمَّ اَنْتُمْ تَكْفُرُوْنَ    *Thumma aqrartum, wa antum tashhadun,*  
 ثُمَّ اَنْتُمْ كَاْفِرُوْنَ    *Thumma antum ka'fulun taqtulun,*

which scans in the *Ramal* metre, i.e., the foot *fā'ilātun* (— — —) repeated six times in the *bayt* or verse and apocopated to *fā'ilat* (— — —) at the end of each *miṣrā'* or hemistich. Now the Prophet's adversaries used to call him a "mad poet," which description he vehemently repudiated; and hence it became necessary for his followers to frame a definition of poetry which would not apply to any verse or portion of the *Qur'ān*. And since, as we have seen, certain verses of the *Qur'ān* have both rhyme and metre, it became necessary to add a third condition, namely, that there must exist an *intention* (*qaṣd*) on the part of the writer or speaker to produce poetry. It is, therefore, spontaneous or involuntary poetry, occurring in the midst of a prose discourse, and reckoned as prose because it is not produced with *intention*, which is called *murajjaṣ*. The other classical instance, occurring in a traditional saying of the Prophet's, is:—

*Al-karīmū 'bnu 'l-karīmī 'bni 'l-karīmī 'bni 'l-karīm,*

which also scans in the *Ramal* (octameter) metre. The third variety of prose (*musajjaṣ*, or rhymed) is very common in ornate writing in all the Muhammadan languages. Three kinds are recognised, called respectively *mutawāḍi'* ("parallel" or "concordant"), *muṭarrāf* ("top-sidel"), and *mutawāzin* ("symmetrical"). In the first kind the rhyming words ending two successive clauses agree in measure (i.e., scansion) and number of letters, as, for example, in the tradition of the Prophet: *Allahumma! Iṭi kulla munfiqin khalafan, wa kulla mumsikin talafan!* ("O God! give every spender a successor, and every miser destruction"); or, as we might say in English, "Give the spender health, and the lender wealth." In the second kind the rhyming words in two or more successive

clauses differ in measure and number of letters, as though we should say in English, "He awakes to relieve us from the aches which grieve us." In the third kind (common to verse and prose), the words in two or more successive clauses correspond in measure, each to each, but do not rhyme, as in the Qur'án, *súra xxxvii*, 117-118: *Wa átaynádhuma'l-Kitába 'l-mustabín: wa hadaynádhuma 'ş-Şiráða 'l-mustaqím*. An English example would be: "He came uplifted with joy, he went dejected with woe." The best European imitations of rhymed prose which I have seen are in German, and some very ingenious translations of this sort from the *Maqdmát*, or "Séances," of Badí'u'z-Zamán al-Hamadháni (died A.D. 1007-8 in Herát) may be seen in vol. ii of Von Kremer's admirable *Culturgeschichte*, pp. 471-475. The following short extract will serve as a specimen:—

"Seine Antwort auf diesen Schreibebrief war kalt und schneidend—und ich, jede weitere Berührung vermeidend,—liess ihn in seinem Dünkel schallen—und legte ihn nach seinem Buge in Falten,—sein Andenken aber löschte ich aus dem Gedächtnisschrein,—seinen Namen warf ich in den Strom hinein."

George Puttenham, in his *Arte of English Poesie* (1589: Arber's reprint, 1869, p. 184) calls this figure *Omoioteleton*, or "Like loose," and gives the following prose example:—

"Mischaunces ought not to be lamented, But rather by wisdom in time prevented: For such mishappes as be remediable, To sorrow them it is but foolishnesse: Yet are we all so fraile of nature, As to be grieved with every displeasure."

## 2. Verse-forms.

Eleven different verse-forms, or varieties of poem, are enumerated by Rückert (ed. Pertsch, p. 55) as recognised in Persian by the author of the *Haft Qulzum* or "Seven Seas"; to wit, the *ghazal* or ode, the *qaşıda*, "purpose-poem" or elegy, the *tashbīb*, the *qit'a* or fragment, the *rubá'i* or quatrain, the *fard* or "unit,"

Verse-forms  
recognised by  
the Persians.

the *mathnawī* or double-rhyme, the *tarjī<sup>ε</sup>-band* or “return-tie,” the *tarkīb-band* or “composite-tie,” the *mustazadd* or “completed,” and the *musdhammat*; to which may be added the *murabbaʿ* or “foursome,” the *mukhammas* or “fivesome,” &c., up to the *muʿashshar* or “tensome,” the “foursome,” “fivesome,” and “sixsome” being by far the commonest. There is also the *mutwashshah*, which was very popular amongst the Moors of Spain and the Maghrib, but is rarely met with in Persian. The *mulammaʿ*, “patch-work,” or “macaronic” poem, composed in alternate lines or couplets in two or more different languages, has no separate form, and will be more suitably considered when we come to speak of *Verse-subjects*, or the classification of poems according to matter.

The classification adopted in the *Haft Qulzum* (and also by Gladwin) is neither clear nor satisfactory. The *tashbib*, for instance, is merely that part of a *qasida* which describes, to quote Gladwin, “the season of youth (*shabdb*) and beauty, being a description of one’s own feelings in love; but in common use it implies that praise which is bestowed on anything [other than the person whose praises it is the ‘purpose’ or object of the poet to celebrate, to which praises the *tashbib* merely serves as an introduction], and the relation of circumstances, whether in celebration of love or any other subject.” The *fard* (“unit” or hemistich) and the *qitʿa* (“fragment”), as well as the *bayt* (or couplet, consisting of two hemistichs), have also no right to be reckoned as separate verse-forms, since the first and last are the elements of which every poem consists, and the “fragment” is merely a piece of a *qasida*, though it may be that no more of the *qasida* was ever written, and, indeed, the productions of some few poets, notably Ibn Yamin (died A.D. 1344-45), consist entirely of such “fragments.” Again, the two forms of *band*, or poem in strophes separated either by a recurrent verse, or by verses which, though different, rhyme with one another and not with the verses of the preceding or succeeding *band*, may well be classed together; as

may also the "foursome," "fivesome," and other forms of multiple poem. The *muwashshah*, again, like the *musammat* and *muraṣṣa'*, is merely an ornate *qaṣida* or *ghazal* of a particular kind. Before attempting a more scientific and natural classification of the varieties of Persian verse, it is, however, necessary to say a few more words about the elements of which it consists.

The unit in every species of poem is the *bayt*, which consists of two symmetrical halves, each called *miṣrā'*, and comprises a certain number of feet, in all save the rarest cases either eight (when the *bayt* is called *muthamman* or "octameter") or six (in which case it is called *musaddas* or "hexameter"). Into the elements composing the foot (*viz.*, the *waṭad* or "peg," the *ṣābāb* or "cord," and the *fāṣila* or "stay") we need not enter, only pausing to observe that, owing to a fanciful analogy drawn between the *baytu'sh-sha'r*, or "house of hair" (*i.e.*, the tent of the nomad Arabs), and the *baytu'sh-shi'r*, or verse of poetry, they, as well as most of the other technical terms of the Arabian Prosody (substantially identical with the Prosody of the Persians, Turks, and other Muhammadan nations), are named after parts of the tent. Thus the tent, or *baytu'sh-sha'r*, looked at from in front, consists of two flaps (*miṣrā'*) which together constitute the door; and so the word *miṣrā'* is also used in Prosody to denote each of the two half-verses which make up the *baytu'sh-shi'r*. Various reasons (which will be found set forth in detail at pp. 20-21 of Blochmann's *Persian Prosody*) are adduced to account for this curious comparison or analogy, the prettiest being that, as the *baytu'sh-sha'r*, or "house of hair," shelters the beautiful girls of the nomad tribe, so the *baytu'sh-shi'r*, or "verse of poetry," harbours the "virgin thoughts" (*abkār-i-afkār*) of the poet. In English the term *bayt* in poetry is generally rendered by "couplet," and the word *miṣrā'* by "hemistich." This seems to me an unfortunate nomenclature, since it suggests that the *bayt* is two units and the *miṣrā'* half a unit, and consequently that four, instead of two,

The *Bayt* and  
the *Miṣrā'*.

of the latter go to make up one of the former. It would therefore seem to me much better to render *bayt* by "verse," and *miṣrā'* by "half-verse," though there would be no objection to continuing to call the latter "hemistich" if we could agree to call the *bayt*, or verse, *stichos*; in which case the *rubā'i*, or quatrain, which consists of four hemistichs, or two *stichoi* (hence more accurately named by many Persians *du-baytī*), would be the *distich*. In any case it is important to remember that the *bayt* is the unit, and that the terms "hexameter" (*musaddas*) or "octameter" (*muthamman*) denote the number of feet in the *bayt*, and that, since all the *bayts* in a poem must be equal in length, that combination of hexameters and pentameters which is so common in Latin verse is impossible in Persian. In the course of prose works like the *Gulistan* a single *bayt*, or even a single *miṣrā'*, is often introduced to give point to some statement or incident, and such may have been composed for that sole purpose, and not detached from a longer poetical composition. The *miṣrā'* is in this case often called a *fard*, or "unit."

So much being clearly understood, we may proceed to the classification of the various verse-forms. The primary division depends on whether the rhyme of the *bayt* is, so to say, internal (the two *miṣrā'*s composing each *bayt* rhyming together), or final (the *bayts* throughout the poem rhyming together, but their component *miṣrā'*s not rhyming, as a rule, save in the *matla'*, or opening verse). These two primary divisions may be called the "many-rhymed" (represented only by the *mathnawī*, or "couplet-poem") and the "one-rhymed" (represented by the *qaṣīda*, or "purpose-poem," and its "fragment," the *qit'a*; the *ghazal*, or ode; and the *tarjīl-band* and *tarkīb-band*, or strophe-poems; to which, perhaps, we should add the *rubā'i*, or quatrain). What I have called the "multiple poems" (from the *murabba'* or "foursome" to the *mu'ashshar* or "tensome") must be placed in a separate class.

Concerning the many-rhymed poem, or *mathnawí*, little need be said, since most European poetry which is not written in blank verse belongs to this category. The <sup>The</sup> *Mathnawí*. rhyme, as has been said, is contained in the *bayt*, and changes from *bayt* to *bayt*. Tennyson's *Locksley Hall* furnishes an admirable example in English (taking accent for quantity, which the genius of our language requires), since it represents as closely as is possible what would be technically described in Persian Prosody as a *mathnawí* poem written in the metre called *Ramal-i-muthamman-i-mahdhúf*, or the "apocopated octameter Ramal," viz.:—

| — — — — | — — — — | — — — — | — — — — |

twice repeated in the *bayt*. Here are the two first *bayts* (four lines of the English) scanned in this Persian fashion :—

"Cómrades, léave mé | hére a líttlé, | whíle as yét 'tis | éarly  
mórn | :  
Léave me hére, ánd | whén you wánt me, | sóund upón thé |  
búgle hórñ. |  
'Tís the pláce, ánd | áll árounð ít, | ás of óld, thé | cúrlews cáll, |  
Dréary gleáms á | bóut the móorlánd | fíyíng óvér | Lócksley  
Háll. | "

All long narrative and systematised didactic poems in Persian, like the *Sháhnáma*, or "Epic of Kings," of Firdawsí; the *Panj Ganj*, or "Five Treasures," of Nidhámí of Ganja; the *Haft Awrang*, or "Seven Thrones," of Jámí; and the great Mystical *Mathnawí* of Jalálu'd-Dín Rúmí, are composed in this form, which is of Persian invention, and unknown in classical Arabic poetry, though occasionally employed (under the name of *muzdawaj* or "consorted") in post-classical Arabic verse (late tenth century onwards) by Persian writers.<sup>1</sup>

<sup>1</sup> For an example of Arabic *mathnawí* or *muzdawaj*, see vol. iv of the *Yatímatu'd-Dahr*, p. 23 (Damascus edition).

We now pass to the one-rhymed forms of verse, wherein the same rhyme runs through the whole poem, and comes at the end of each *bayt*, while the two half-verses composing the *bayt* do not, as a rule, rhyme together, save in the *matla'*, or opening verse of the poem. The two most important verse forms included in this class are the *ghazal*, or ode, and the *qasida*, or elegy. The same metres are used for both, and in both the first *bayt*, or *matla'*, has an internal rhyme, *ī e*, consists of two rhyming *misrā'*s, while the remaining rhymes are at the ends of the *bayts* only. The *ghazal* differs from the *qasida* mainly in subject and length. The former is generally erotic or mystical, and seldom exceeds ten or a dozen *bayts*, the latter may be a panegyric, or a satire, or it may be didactic, philosophical, or religious. In later days (but not, I think, before the Mongol Invasion) it became customary for the poet to introduce his *takhallus*, *nom de guerre*, or "pen name," in the last *bayt*, or *maqta'*, of the *ghazal*, which is not done in the *qasida*. As an example of the *ghazal* I give the following rendering of the very well-known ode from the *Diwān* of Hāfiḏ of Shīrāz which begins —

*Agar ān Turk i Shīrāzī bi dast ārad dīl i mārā*  
*Bī khāl i Hinduuash bakhsham Samarqand u Bukhārā rā*

"If that unkindly Shiraz Turk<sup>1</sup> would take my heart within her hand,  
 I'd give Bukhara for the mole upon her cheek, or Samarqand!  
*Saqī*,<sup>2</sup> what wine is left for me pour, for in Heaven thou wilt not see  
 Musalla's sweet rose haunted walks, nor Ruknabad's<sup>3</sup> wave-dimpled strand

---

<sup>1</sup> The poet calls his sweetheart a Turk because the Turks are celebrated both for their beauty and their cruelty.

<sup>2</sup> Cupbearer

<sup>3</sup> Two suburbs of Shiraz



Alas ! those maids, whose wanton ways such turmoil in our city  
     raise,  
 Have stolen patience from my heart as spoil is seized by Tartar  
     band.  
 Our Darling's beauty hath, indeed, of our imperfect love no  
     need ;  
 On paint and pigment, patch and line, a lovely face makes no  
     demand.  
 Of Wine and Minstrel let us speak, nor Fate's dark riddle's  
     answer seek,  
 Since none hath guessed and none shall guess enigmas none may  
     understand.  
 That beauty, waxing day by day, of Joseph needs must lead  
     astray  
 The fair Zulaykhá from the veils for modest maids' seclusion  
     planned.  
 Auspicious youths more highly prize the counsels of the old and  
     wise  
 Than life itself : then take, O Heart, the counsels ready to thy  
     hand !  
 You spoke me ill ; I acquiesced. God pardon you ! 'twas for  
     the best ;  
 Yet scarce such bitter answer suits those rubies sugar-sweet and  
     bland !  
 Your ode you've sung, your pearls you've strung ; come, chant  
     it sweetly, Háfídh mine !  
 That as you sing the sky may fling the Pleiades' bejewelled  
     band ! "

The great length of most *qasídas* makes it almost impossible  
 to give an English verse-translation which shall preserve the  
     one-rhymed character throughout, though many  
 The *Qasída*. such translations of Turkish *qasídas* may be seen  
 by the curious in such matters in the late Mr. E. J. W. Gibb's  
 great *History of Ottoman Poetry*. To preserve the original  
 form (both as regards metre and rhyme) of whatever poem he  
 translated was with this great scholar an unvarying principle ;  
 but I, having less skill in verse-making, have felt myself con-  
 strained as a rule to abandon this plan, and translate *qasídas*,  
 and sometimes even *ghazals*, as though they were *mathnavols*.  
 I am emboldened to make such changes in rhyme and metre

by the example of the Orientals themselves, for, as I have observed at pp 464-5 of the *Prolegomena* to this volume, at the time when such verse-translations from Arabic into Persian and *vice versa* were common seats of ingenuity and tests of scholarship in the two languages, it was usual to adopt a different metre in translating, and to change *mathnawī* Persian verses (e.g., in al-Bundārī's Arabic translation of the *Shāhnāma*) into the *qasida* form in Arabic, notwithstanding the fact that both languages have a common system of Prosody, which, of course, does not extend to English. If, then, these masters of style and language permitted themselves these liberties, why should we, who are in every way placed at a disadvantage compared with them, deny ourselves a similar freedom?

However, since we are here speaking of verse forms, I shall give a few specimens from *qasidas* in the proper monorhythmic form, which I have not found it possible to maintain in my translations for any complete *qasida*, the *qasida* being, as I have said, always of considerably greater length than the ode or *ghazal*, and often extending to more than a hundred *bayts*. My first specimen consists of six *bayts* taken from a *marthiya* (threnody, or *qasida* of mourning) composed by Shaykh Sa'di of Shirāz on the sack of Bagdad by the Mongols and the cruel murder of the last 'Abbasid Caliph, al-Musta'sim bi'llāh, and his family. The text, which is interesting as showing the effect produced on the mind of a contemporary Muslim by this horrible catastrophe, is taken from vol 1 of Ziyā' Bey's *Akharbāt* (Constantinople, A.H. 1291, p 156). The metre is again the apocopated octameter *Ramāl*. I give the six first of the twenty-one *bayts* which the poem comprises—

Specimen of a <i>Marthiya</i> , or Threnody	<i>Asman rā haqq buxad gar khun bi rī'ad bar zamīn</i> <i>Bar zādī : mulk : Musta'sim, Amiru'l Mu'minin</i>
---	--

Well it were if from the heavens tears of blood on earth should  
flow  
For the Ruler of the Faithful al Musta'sim brought so low

If, Muḥammad, at the Judgement from the dust thy head thou'lt  
 raise,  
 Raise it now, behold the Judgement fallen on thy folk below !  
 Waves of blood the dainty thresholds of the Palace-beauties  
 overwhelm ;  
 While from out my heart the life-blood dyes my sleeve with hues  
 of woe.<sup>1</sup>  
 Fear vicissitudes of Fortune ; fear the Sphere's revolving change ;  
 Who could dream that such a splendour such a fate should  
 overthrow ?  
 Raise your eyes, O ye who once upon that Holy House did  
 gaze,  
 Watching Kháns and Roman Cæsars cringing to its portals go.  
 Now upon that self-same threshold where the Kings their fore-  
 heads laid,  
 From the children of the Prophet's Uncle<sup>2</sup> streams of blood do  
 flow !"

The above, however, is far less typical of the classical *qaṣida*,  
 beginning with the *tashbīb* already described, and passing, in the  
*bayt* known technically as the *gurlz-gāh*, or "tran-  
 sition-verse," into the *madiḥa*, or panegyric proper,  
 than a very fine *qaṣida* (No. 29 in Kazimirski's  
 edition, pp. 73-76) by the poet Minúchihri, a younger con-  
 temporary of Firdawsi. This poem comprises seventy-two *bayts*,  
 of which I give only a selection, indicating in each case the  
 position of the translated verses in the complete text by pre-  
 fixing the number which they bear in it. The metre is the  
 apocopated hexameter *Hazaj* (— — — — | — — — — | — — — —),  
 which I have been obliged to shorten by one syllable in my  
 translation. It begins—

*Aláyá khaymagi, khayma firú hil,  
 Kí pish-áhang bírin shud zi manzil.*

<sup>1</sup> The Muslim poets suppose that when one weeps long and bitterly all  
 the supply of tears is exhausted, and blood comes in their place, whence  
 the red and bloodshot appearance of the eyes of him who has wept much.

<sup>2</sup> Al-'Abbás b. 'Abdu'l-Muṭṭalib, the ancestor of the Caliphs called after  
 him 'Abbásid.

1. "O tentsman, haste, and strike the tent, I pray !  
The caravan's already under way ;

The *Tashbīb*,  
or Exordium

2. The drummer sounds already the first drum ;  
Their loads the drivers on the camels lay.

3. The evening-prayer is nigh, and lo ! to-night  
The sun and moon opposed do stand at bay,  
4. Save that the moon climbs upwards through the sky,  
While sinks the sun o'er Babel's mountains grey,  
5. Like to two scales of golden balance, when  
One pan doth upwards and one downwards weigh."

The poet next describes his parting with his sweetheart, whom he addresses as follows :—

6. "'O silver cypress ! Little did I think  
To see so swiftly pass our trysting-day !
7. We are all heedless, but the moon and sun  
Are heedful things, whose purposes ne'er stray.
8. My darling, wend thee hence, and weep no more,  
For fruitless are the hopes of lovers aye.
9. With parting Time is pregnant ; know ye not  
Needs must the pregnant bring to birth one day ?'
10. When thus my love beheld my state, her eyes  
Rained tears like drops which fall when lightnings play.
11. That she crushed pepper held within her band  
And cast it in her eyes thou wouldst say,
12. Drooping and trembling unto me she came  
Like throat-cut bird, whose life-blood ebbs away,
13. Around my neck like sword-belt flung her arms,  
And on my breast like belt depending lay.
14. 'O cruel,' cried she ; 'by my soul I swear  
My envious foes rejoice through thee this day !
15. Wilt thou, what time the caravan returns,  
Return therewith, or still in exile stay ?
16. Perfect I deemed thee once in all thy deeds,  
But now in love imperfect, wel-a-way !'"

The poet again endeavours to console his beloved, who finally departs and leaves him alone. He looks round the caravansaray, and sees "neither beast nor man, neither rider nor pedestrian," save his own camel, fretting "like a demon chained hand and foot." Having arranged its harness, he

mounts, and it springs forward on the path whereby the caravan has departed, "measuring with its feet the stages like a surveyor measuring the land." He enters the desert—"a desert so cold and rugged that none who enters it comes forth again"—and describes the biting wind "which freezes the blood in the veins," and the silver patches of snow on the golden sand. Then comes the dawn, blinding him with its glare, and causing the snow to melt "as one who wastes of consumption," and the sticky mud to cling to his camel's feet like strings of isinglass. At length the caravan which he has striven to overtake appears encamped before him in the plain; he sees the lances of the escort planted in the ground like ears of wheat in a cornfield, and hears the tinkle of the camel-bells, sweet to his ears as the nightingale's song.

He then continues :—

48. "Then to my gallant beast I cried aloud,  
 'O friend of talent! Slower now, I pray!  
 49. Graze, sweet to thee as ambergris the grass!  
 Walk proudly, thou whom iron thews did stay!  
 50. Traverse the desert, climb the mountain ridge,  
 Beat down the stages, cut the miles away!  
 51. Then set me down at that Wazír's high court

\* \* \* \* \*

The *Guríz-gáh*,  
 or *Takhallus*, 52. Whose lofty aims great things and small display.<sup>1</sup>

\* \* \* \* \*

56. Mír Mas'úd<sup>2</sup> glories in his glorious time  
 As did the Prophet in Núshirwán's day.<sup>3</sup>

<sup>1</sup> This verse is the *guríz-gáh* or "transition-verse." I have here combined the first *mišrú'* of 51 and the second of 52 in one *bayt*, to avoid (somewhat pusillanimously, perhaps) an allusion which I do not fully understand to some event in the life of the Arabian poet al-A'shá.

<sup>2</sup> I.e. Sultán Mas'úd ibn Maḥmúd of Ghazna, who reigned from A.D. 1030-40.

<sup>3</sup> Khusraw Anúshirwán (Anôshak-rúbân in Pahlawí) the Sásánian (reigned A.D. 531-78). He is still a proverb for justice in the East, and the Prophet is reported to have said, "I was born in the days of the Just King," meaning him.

- 57 The purse as rich as Korah<sup>\*</sup> to him comes,  
The beggar comes in suppliant's array,  
58 The beggar leaves him gold lined as a purse,  
The purse it is which empty goes away"

In conclusion I give the last seven *bayts* of this *qasida*, wherein the poet craves his patron's favour and generosity, and prays for his long life. A hint that a reward would be acceptable to the poet (which always comes near the end of the poem), is called, when neatly introduced and expressed, *husn-i-talab*, or "beauty of demand." The last three *bayts* of the poem also illustrate the figure called *husn-i-maqta'*, or "beauty of conclusion," which, in Gladwin's words (p. 62), "is when the poet exerts himself in the concluding verses, and ends with something striking, in order that the reader may leave off with satisfaction, and be induced to excuse any inaccuracies which may have occurred in the course of the poem." He adds very truly that "in the *qasida* the *husn-i-maqta'* is generally used in imploring blessing."

- 66 "O Master! Hither do I come in hope  
To gain some gleanings from thy bounteous sway  
67 To thee come flocking ever men of parts,  
For like to like doth surely find the way  
68 Provide me with some place, and thou shalt see  
Dilbil and A'sha<sup>\*</sup> envious of my lay!  
69 But if of serving thee I be deprived,  
My pen I'll burn, my fingers hew away  
70 So long as sounds the doves and woodcock's cry,  
And name of hawk and Simurgh<sup>\*</sup> with us stay,



\* Korah, or Qarun, is believed by the Muslims to have been immensely rich, and to have been punished by God at the prayer of Moses because he refused to disburse money. 'As rich as Qarun' is, therefore, equivalent to "as rich as Croesus."

\* Two Arabic poets. The first, who belonged to the Shi'a sect died in A.D. 860. The second, al A'sha Mamun b. Qays, was contemporary with the Prophet.

\* The *Simurgh* or *Anqa* is a gigantic mythical bird of great wisdom, supposed to inhabit the Mountain of Qaf.

71. Thy frame be lasting and thine eye be bright,  
Thy heart be pure, thy luck increasing aye !  
72. God give me Bashshár's<sup>2</sup> talent, and the tongue  
Of Ibnu Muqbil, thee to praise always !"

We now come to the *qit'a*, and for this few words will suffice. Essentially (as its name implies) it is, as The *Qit'a* or Fragment. has been already said, merely a detached "fragment" of a *qasida*, but it may be an uncompleted fragment—a torso, so to speak ; or it may be so far complete in itself that the poet never intended to add to it. Nay, in some cases its style and subject-matter are such that it was evidently intended from the first to be an independent poem. The following "fragment" by Anwarí (died A.D. 1191) may suffice as a specimen :—

"Have patience ; patience will perform thy work  
Quickly and well,' to me a comrade said ;  
'The water to the river will return ;  
Thine aims shall speed as never they have sped.'  
I said : 'Suppose the water does return,  
What boots it, if the fish meanwhile be dead ?'"

This "fragment" is evidently complete in itself, and no addition to it can ever have been contemplated.

The *rubá'i* or quatrain, again, is formally two *bayts* (whence called *dh-baytí*) or four hemistichs (whence called *rubá'i*) from the beginning of a *qasida* or *ghazal* written in The *Rubá'i* or Quatrain. certain varieties of a particular metre, the *Hazaj* ; but, like the epigram, it is always complete in itself. FitzGerald's beautiful renderings of the quatrains of 'Umar Khayyám have rendered this verse-form so familiar that it is hardly necessary to say more of it in this place. As I have observed, however, that some admirers of FitzGerald's 'Umar imagine that quatrains can be linked together to form

<sup>2</sup> Bashshár b. Burd, the blind sceptic and poet, who, though excelling in Arabic verse, was of Persian, and, as he boasted, of royal descent. He was put to death in A.D. 783.

a poem, I should perhaps emphasise the fact that the effect of continuity in FitzGerald's version is due to his arrangement and selection of the *rubá'is* which he translated, and that quatrains are always quite independent and complete in themselves, and, in the collected works of Persian poets, are never arranged otherwise than alphabetically, according to the final letter of the rhyme. The quatrain metres, as we said above, are generally special derivatives of the *Hazaj*, and the first, second, and fourth *misrâ's* must rhyme, while the third need not, and generally does not. The two following quatrains extemporised by Mu'izzî for the Seljûq Malikshâh (whose Poet-laureate he afterwards became) are not, perhaps, of any special literary merit, but are historically interesting, since we have in the *Four Discourses* (pp. 67-70 of the *tirage-à-part*) the poet's own account, given to the author of that work, of the circumstances under which they were composed. He says:—

"My father Burhânî, the Poet-laureate (may God be merciful to him!) passed away from this transitory to that eternal world in the town of Qazwîn in the early part of the reign of Malikshâh, entrusting me to the King in this verse, since then become famous —

Instance of  
improvisation  
from the  
*Chahâr Maqâla*

*Man raftam, u farzand-i-man âmad khalf-i şîdq;  
Urâ bi-Khuddâ û bi-Khuddâund şîpurdam.\**

'I am flitting, but I leave a son behind me,  
And commend him to my God and to my King'

"So my father's salary and allowances were transferred to me, and I became Malikshâh's Court-poet, and spent a year in the King's

---

\* This verse, supplemented by several others, which are undoubtedly spurious, is commonly ascribed (e.g., by Dawlatshâh, p. 59 of my edition) to the Nidhînu'l Mulk, who, as we learn from the next paragraph of this extract, "had no opinion of poets, because he had no skill in their art." One of these spurious verses which gives his age as ninety-four at the time of his death (he being actually eighty at most) is alone enough to discredit the story, apart from the small probability that one who had been mortally wounded by an assassin's knife would be in the humour to compose verses. This is a good example of the universal tendency of mankind to ascribe well known stories or verses to notable men.



service ; yet was I unable to see him save from a distance, nor did I get one *dinár* of my salary or one maund of my allowances, while my expenditure was increased, I became involved in debt, and my brain was perplexed by my affairs. For that great minister, the Nidhámú'l-Mulk (may God be merciful to him !), had no opinion of poets, because he had no skill in their art ; nor did he pay any attention to any one of the religious leaders or mystics.

"One day—it was the eve of the day on which the new moon of Ramaḍán was due to appear, and I had not a farthing to meet all the expenses incidental to that month and the feast which follows it—I went thus sad at heart to the Amír 'Alí Farámarz 'Alá'u'd-Dawla,\* a man of royal parentage, a lover of poetry, and the intimate companion and son-in-law of the King, with whom he enjoyed the highest honour, and before whom he could speak boldly, since he held high rank under that administration. And he had already been my patron. I said, 'May my lord's life be long ! Not all that the father could do can the son do, nor does that which accrued to the father accrue to the son. My father was a bold and energetic man, and was sustained by his art, and the martyred King Alp Arslán, the lord of the world, entertained the highest opinion of him. But what he could do that cannot I, for modesty forbids me. I have served this prince for a year, and have contracted debts to the extent of a thousand *dinárs*, and have not received a farthing. Crave permission, then, for thy servant to go to Nishápúr, and discharge his debts, and live on that which is left over, and express his gratitude to this victorious dynasty.'

"'Thou speakest truly,' replied Amír 'Alí : 'we have all been at fault, but this shall be so no longer. The King, at the time of Evening Prayer, will go up to look for the moon. Thou must be present there, and we will see what Fortune will do.' Thereupon he at once ordered me to receive a hundred *dinárs* to defray my Ramaḍán expenses, and a purse containing this sum in Nishápúr coinage was forthwith brought and placed before me. So I returned, mightily well pleased, and made my preparations for Ramaḍán, and at the time of the second prayer went to the King's pavilion. It chanced that 'Alá'u'd-Dawla arrived at the very same moment, and I paid my respects to him. 'Thou hast done exceedingly well,' said he, 'and hast come punctually.' Then he dismounted and went in before the King.

"At sundown the King came forth from his pavilion, with a cross-

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\* Probably 'Alí b. Farámarz the Kákwayhid is intended. See Lane's *Muhammadian Dynasties*, p. 145.

bow in his hand and 'Aláud Dawla on his right hand I ran forward to do obeisance Amir 'Alí continued the kindnesses he had already shown me, and then busied himself in looking for the moon The king, however, was the first to see it, whereat he was mightily pleased Then 'Aláud Dawla said to me, 'O son of Burhaní say something appropriate, and I at once recited these two verses' —

*Áy Máh í chû abruwán : Yádrí, gu í,  
Yá nay, chu kamán : Shahríyádrí gu í,  
Ná í zádá az zar : 'yádrí, gu í,  
Bar gush : sifíhr gushadrí, gu í*

'Methinks, O Moon, thou art our Prince's bow  
Or his arched eyebrow, which doth charm us so,  
Or else a horse shoe wrought of gold refined,  
Or ring from Heaven's ear depending low

"When I had submitted these verses, Amir Alí applauded, and the king said 'Go loose from the stables whichever horse thou pleasest When I was close to the stable Amir 'Alí designated a horse which was brought out and given to my attendants, and which proved to be worth 300 *dinárs* of Nishapur The King then went to his oratory, and I performed the evening prayer after which we sat down to meat At the table Amir 'Alí said 'O son of Burhaní! Thou hast not yet said anything about this favour conferred on thee by the lord of the world Compose a quatrain at once! I there upon sprang to my feet and recited these two verses —

*Chun áfash : kháfir : mará Sháh bí díd,  
Az khák mará bar zabar : máh kashíd,  
Chun áb yakí tarána az man<sup>2</sup>shuníd,  
Chún bád yakí markab : khaşşam bakhshíd*

'The King beheld the fire which in me blazed  
Me from low earth above the moon he raised  
From me a verse, like water fluent heard  
And swift as wind a noble steed conferred

'When I recited these verses 'Aláud Dawla warmly applauded me and by reason of his applause the King gave me a thousand *dinárs* Then 'Aláud Dawla said 'He hath not yet received his salary and allowances To-morrow I will sit by the Minister until

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\* As has been already said the quatrain as consisting of two verses is called *du baytí*, or, as consisting of four hemistichs *rubá'í*:

he writes a draft for his salary on Işfahán, and orders his allowances to be paid out of the treasury.' Said the King: 'Thou must do it, then, for none else has sufficient boldness. And call this poet after my title.' Now the King's title was *Mu'izzu'd-Dunyá wa'd-Dín*,<sup>1</sup> so Amír 'Alí called me *Mu'izzí*. '*Amír Mu'izzí*,' said the King [correcting him]. And this noble lord was so zealous for me that next day, by the time of the first prayer, I had received a thousand *díndárs* as a gift, twelve hundred more as allowances, and an order for a thousand maunds of corn. And when the month of Ramaḍán was passed, he summoned me to a private audience, and caused me to become the King's boon-companion. So my fortune began to improve, and thenceforth he made enduring provision for me, and to-day whatever I have I possess by the favour of that Prince. May God, blessed and exalted is He, rejoice his dust with the lights of His Mercy, by His Favour and His Grace!"

This anecdote further illustrates the importance attached in earlier days to the faculty of improvisation in poets, and several

other striking instances are given in this same book, the *Chahár Maqála*. Thus (pp. 56-58)

Improvisation  
highly esteemed  
in early times.

when Sultán Maḥmúd of Ghazna had cut off the locks of his favourite Ayáz in a moment of drunken excitement, and, partly from remorse, partly from the after-effects of his drinking-bout, was next day in so evil a temper that none dared approach him, the Poet-laureate 'Unşurí restored him to good humour by this quatrain:—

Gar 'ayb-i-sar-i-zulf-i-but az kástan-ast,  
Chi já-yi bi-gham nishastan u khástan-ast?  
Já-yi tarab u nishát u may khwástan-ast,  
K'árástan-i-sarv zi pírástan-ast.

"Though shame it be a fair one's curls to shear,  
Why rise in wrath or sit in sorrow here?  
Rather rejoice, make merry, call for wine;  
When clipped the cypress<sup>2</sup> doth most trim appear."

<sup>1</sup> "The Glorifier of the World and the Faith." Every poet in Persia assumes a "pen-name," *nom de guerre*, or *takhalluṣ*, which is most often derived from his patron's title, e.g., Sa'dí, Anwarí, Nidhámí, &c.

<sup>2</sup> The comparison of a tall and graceful beauty to a cypress is very common in Persian and Turkish poetry.

Another extemporised quatrain of Azraqi's (*Chahār Maqāla*, pp 71-72) had an equally happy effect in calming the dangerous anger of his patron, the young King Tughānshāh, whose temper had given way in consequence of his having thrown two ones instead of the two sixes he desired at a critical point in a game of backgammon. This quatrain ran —

*Gar Shāh du shish khudst, du yak zaklim uflād,  
Tā zan na barī ki ka'balayn dād na dād,  
Ān zaklim ki kard ray ī Shāhinshah yād  
Dar khidmat ī Shah ruy bar khāk nihād*

"Reproach not Fortune with discourteous tricks  
If by the King, desiring double six,  
Two ones were thrown, for whomsoever he calls  
Face to the earth before him prostrate falls."

These two last quatrains have two points in common, first, the four *misrā's* all rhyme in both cases, whereas the third is in the quatrain commonly not rhymed, secondly, both exhibit the rhetorical figure technically called *husn-i-ta'ālil* ("poetical ætiology"), where a real effect is explained by an imaginary or fanciful reason.

We must now briefly consider some of the remaining and less important verse-forms, *viz.*, the two kinds of strophe-poem (the *tarij'-band* and *tarkib-band*), the various forms of multiple-poem (the *murabba'*, *mukhammas*, &c.), the *musammat*, and the *mustazād*.

The *Tarij' band*  
and *Tarkib-band*

The two kinds of strophe-poem both consist of a series of stanzas, each containing a variable, but equal, or nearly equal, number of couplets, all in one rhyme, these stanzas being separated from one another by a series of isolated verses which mark the end of each strophe. If the same verse (which in this case may be best described as a refrain) be repeated at the close of each *band*, or strophe, the poem is called a *tarij'-band*, or "return-tie", if, on the other hand, the verses which

\* In this translation I have departed from the proper quatrain rhyme

conclude each strophe be different, each rhyming internally in a rhyme differing from that of the preceding and succeeding strophes, the poem is called a *tarkib-band*, or "composite tie." In both cases the metre is the same throughout.

To translate in its entirety a poem of either of these two classes, having regard to the proper arrangement of the rhymes, is beyond my powers, but I here give a few lines from two successive strophes of a very celebrated and very beautiful *tarji'-band* by Hâtif of Işfahân, who flourished towards the end of the eighteenth century :—

"O heart and soul a sacrifice to Thee,  
Before Thee all we have an off'ring free !  
The heart, Sweetheart, we yield as service meet ;  
The soul, O Soul, we give right cheerfully.  
Scarce from Thy hands may we preserve our hearts,  
But at Thy feet surrender life with glee.  
The way to Thee is fraught with perils dire,  
And Thy love-sickness knows no remedy.  
Eyes for Thy gestures, ears for Thy commands,  
Servants with lives and hearts in hand are we.  
Would'st Thou have peace? Behold, our hearts are here !  
Would'st Thou have war? Our lives we offer Thee !

\* \* \* \* \*

HE is alone, beside HIM there is none ;  
No God there is but HE, and HE is One !

\* \* \* \* \*

From Thee, O Friend, I cannot break my chain,  
Though limb from limb they hew my trunk amain.  
In truth, from us a hundred lives were meet ;  
Half a sweet smile from Thee will ease our pain !  
O father, cease to caution me of Love !  
This headstrong son will never prudence gain.  
Rather 'twere meet they should admonish those  
Who 'gainst Thy love admonish me in vain.  
Well do I know the way to Safety's street,  
But what can I, who long in bonds have lain ?

\* \* \* \* \*

HE is alone, beside HIM there is none ;  
No God there is but HE, and HE is one !

This poem comprises six strophes, separated by the above refrain, and contains in all (including the refrain-verse, five times repeated) about 148 verses, *viz*, 23 + 1 in the first strophe, 13 + 1 in the second, 17 + 1 in the third, 15 + 1 in the fourth, 18 + 1 in the fifth, and 57 in the sixth. If at the end of the second strophe, instead of having the same verse repeated we had a different verse in a different rhyme, the two half-verses of which rhymed together, the result would be a *tarkīb-band*<sup>1</sup>. It will be observed that each strophe begins like a *qasida* or *ghazal*, with a *matla'*, or initial verse, of which the two halves rhyme together.

The *musammat*, according to Ruckert (p. 85 of Pertsch's edition), is a general term including all the varieties of multiple-poem, while the definition given by *The Musammat*. Rashīdu'd-Dīn Waṭwāt identifies it with what the Moorish poets called *muwashshah*, where the *misrā'* has an internal rhyme, as in the following verses contained in my rendering of a poem ascribed to the Babī heroine, Qurratu'l-'Ayn —

' The musk of Cathay might perfume gain from the scent those  
fragrant tresses rain,  
While those eyes demolish a faith in vain attacked by the  
pagans of Tartary  
With you who despise both Love and wine for the hermits  
cell and the zealot's shrine  
What can I do? For our faith divine ye hold as a thing of  
infamy!

Of all the early poets Minúchihri appears to have been fondest of the *musammat*, which has been revived in quite modern times by Mirzá Dāwarī of Shīrāz. Two strophes from an unpublished *musammat* of the latter will suffice to illustrate the usual form of this variety of poem —

<sup>1</sup> The verses which form the *bands* of a *tarkīb band* must rhyme within themselves and may, but need not rhyme with one another

"O Arab boy, God give you happy morn !  
 The morning wine-cup give, for here's the dawn !  
 Give to the Pole one draught, and I'll be sworn  
 'Twill cast you down the crown of Capricorn :  
 You Ursa makes its ransom, tender fawn,  
     When sphere-like round the wine-jar you rotate.  
 Hast thou no wine ? Clasp close the wine-skin old,  
 Then Arab-wise o'er head thy mantle hold,  
 And, like the Arabs, skirt in girdle fold ;  
 Mantle and wine-skin clasp in hand-grip bold,  
 By wine-stained robe be wine-skin's bounty told ;  
     And from thy lodging seek the Tavern's gate."

The rhyme of this kind of *musammat*, which is by far the commonest, may therefore be represented by the formula : *a,a,a,a,a,x ; b,b,b,b,b,x ; c,c,c,c,c,x, &c.* Another form used by Minúchihri consists of a series of strophes each containing six rhyming *misra's*, according to the formula : *a,a,a,a,a,a ; b,b,b,b,b,b, &c.* It will thus be seen that the *musammat* of the former and most usual type is essentially a *mukhammas*, or "fivesome," save that generally in the true *mukhammas* the five lines, or half-verses, composing the opening stanza all rhyme together, after which the rhyme changes, save in the tenth, fifteenth, and twentieth lines or half-verses, which maintain the rhyme of the first stanza. Very often the basis of a multiple-poem is a *ghazal* of some other poet, to each *bayt* of which two more half-verses or *misra's* are added to make a *murabba'* ("foursome"), three to make a *mukhammas* ("fivesome"), and so on. We can most easily illustrate these forms by taking the opening lines of the translation given at p. 31 *supra* of Minúchihri's *qaṣida*, as follows :—

(*Murabba'*, or "Foursome.")

The shades of evening mark the close of day ;  
 The sunset fades, the world grows cold and grey ;  
 "O tentsman, haste, and strike the tents, I pray !  
 The caravan's already under way."

In haste the travellers together come;  
 Their voices rise like swarming bee hive's hum;  
*"The drummer sounds already the first drum;  
 Their loads the drivers on the camels lay"*

(*Mukhammas*, or "Fivesome")

The shades of evening mark the close of day;  
 The sunset fades, the world grows cold and grey;  
 Across the plain the lengthning shadows play,  
*"O tentsman, haste, and strike the tents, I pray!  
 The caravans already under way."*

In haste the travellers together come;  
 Some all unready, long expectant some;  
 Their voices rise like swarming bee hive's hum;  
*"The drummer sounds already the first drum,  
 Their loads the drivers on the camels lay"*

The structure of the *musaddas* ("sixsome"), *musabba'* ("sevensome"), and the remaining multiple-poems is precisely similar to these, and need not be further illustrated.

The *mustazdd*, or "increment-poem," is an ordinary quatrain, ode, or the like, whereof each half-verse is followed by a short metrical line, not required to complete the sense or metre of the poem to which it is appended, these "increment-verses" rhyming and making sense together like a separate poem. We may illustrate this verse-form by means of the poem used to illustrate the *murabba'* and the *mukhammas*.

*"O tentsman, haste, and strike the tents, I  
 pray,"  
 "The caravans already under way,"  
 "The drummer sounds already the first  
 drum,"  
 "Their loads the drivers on the camels  
 lay."  
 "The evening prayer is near, and lo! to  
 night"  
 "The sun and moon opposed do stand at  
 bay,"*

The day grows late;  
 They will not wait.  
 The mule bells call,  
 Mate cries to mate.  
 The sky is clear;  
 Beyond the gate—



and so on. It will be observed that the sense and rhyme of the poem is complete without the increment, and *vice versâ*. It is not, however, necessary that the multiple-poem or the increment-poem should be based upon an earlier poem by some other author, for a poem may be composed originally in one of these forms.<sup>1</sup>

Besides the above classification by form, there is another classification (referring especially to the *qasîda*, whereof the scope is much wider and more varied than that of any other verse-form, except, perhaps, the *qit'â* and the *mathnawî*) according to topic or subject.

Classification  
by subject.

Thus a *qasîda* may be a panegyric (*madhîha*), or a satire (*hajw*), or a death-elegy (*marthiya*), or philosophical (*hikamiyya*), or it may contain a description of spring (*rabl'iyya*), or winter (*shitâ'iyya*), or autumn (*khizâniyya*), or it may consist of a discussion between two personified opposites (e.g., night and day, summer and winter, lance and bow, heaven and earth, Persian and Arab, Muslim and Zoroastrian, heat and cold, or the like), when it is called a *munddhara*, "joust," or "strife-poem,"<sup>2</sup> or it may be in the form of a dialogue (*su'âl u jawâb*, "question and answer"), and so on. The "dialogue" also occurs in *ghazals*, of which also sundry other forms exist, such as the *mulamma'*, or "patch-work" poem, where alternate lines or verses are in two (occasionally three) different languages, e.g., Arabic and Persian, or both of these and one of the dialects of Persian; or we may have poems entirely in dialect, the so-called *Fahlawiyyât*, or "Pahlawî" ballads, which were common down to the thirteenth century of our era, and not rare in later times. In addition to these, there is the *muwash-*

<sup>1</sup> An excellent English *mustazîd* composed during the American Revolution will be found at p. 54 of Morgan's *Macaronic Poetry* (New York, 1872). The poem with the increment is pro-English, but if the increment be removed, the sense is reversed, and it becomes strongly pro-American.

<sup>2</sup> See Dr. H. Ethé's very interesting paper, *Ueber persischen Tenzonen*, published in the Acts of the Berlin Oriental Congress of 1881, pp. 48-135.

*shah* or acrostic,<sup>1</sup> the *mu'ammā* or riddle, the *luḡz* or enigma, the *nadhira* (which may be merely a "parallel," or imitation, or an actual parody), and the *tadmīn*, or quotation (literally, "insertion"), where a poem by another author is taken as the basis, and added to, often in the spirit of parody. The only example of this last I can recollect in English is by Lewis Carroll, and occurs in his *Phantasmagoria*, afterwards republished under the title of *Rhyme? and Reason?* This is a genuine *tadmīn* of the well-known poem beginning, "I never loved a dear gazelle," and the first verse runs, so far as I can recollect (for I have not the book at hand).—

"I never loved a dear gazelle,  
Nor anything that cost me much:  
High prices profit those who sell,  
But why should I be fond of such? "

Mention should also be made of the genuine "macaronic" poem, where Persian words are constructed and treated as Arabic, just as, in the absurd schoolboy doggerel beginning:—

Macaronic  
verse

"*Patres conscripti took a boat and went to Philippi,*"

English words are Latinized; as in the line —

"*Omnes drownderunt, quā swim away non potuerunt*"

Such "macaronic" verses and prose occur in Sa'di's *facetiæ*, but there is a better instance in Ibn Isfandiyyār's *History of Tabaristān* (compiled about A.D. 1216) in a long *qaṣīda* of seventy-four verses written by the Qādī Hishām to satirise

<sup>1</sup> The Arabic *muwashshah* which was so popular in Andalusia and the Maghrib is different, and resembles the Persian *musammat* already mentioned

<sup>2</sup> "Taught" is, I believe, the correct reading, but of course it would not suit Lewis Carroll's *tadmīn*

one of his contemporaries. This poem is given in full, with the variants, at pp. 81-85 of my abridged translation of this History, published in 1905 as the second volume of the E. J. W. Gibb Memorial Series. It begins :—

*Ay bi-farhang u 'ilm daryâ'u !      Laysa nârá bi-juz tu hamlá'u.*  
*Man-am ú tu ki lá hayd land :      Hazl-rá kardâ'im ihyâ'u.*

Of European macaronic poems, the best known are, perhaps, the *Macaronicorum poema* of Merlinus Coccaius, published about A.D. 1529, and William Drummond of Hawthornden's *Polemo-Middinia*, printed at Oxford in 1691. The following specimen from the latter may suffice :—

*"Hic aderant Geordy Akmhediús, et little Johnus,  
 Et Famy Richæus, et stout Michel Hendersonus,  
 Qui gillatis pulchris ante alios dansare solebat,  
 Et bobbare bene, et lassas kissare bonas ;  
 Duncan Olyphantus valde stalvertus, et ejus  
 Filius eldestus jolyboyus, atque Oldmondus," &c.*

There are many other terms used in describing the subject-matter of verses, such as *Kufriyyât* (blasphemous or heretical poems), *Khamriyyât* (wine-poems), &c., which it is unnecessary to enumerate, since the number of these classes is not definite, and the terms employed commonly explain themselves.

In addition to the terms above explained, there are a large number of rhetorical devices and quaint conceits employed by writers of ornate prose and verse which demand some notice from any one desirous of understanding the nature, or appreciating the ingenuity, of Persian (and Arabic or Turkish) literary compositions. Many of these figures, though no longer cultivated in this country, were highly esteemed by the Euphuists and other English writers of the sixteenth century, and a rich store of examples may be gleaned from George Puttenham's *Arte of English Poesie*, published

in 1589, and quoted hereinafter from Mr Arber's reprint of 1869, while most varieties of the *tajnis*, or word-play, may be illustrated from the *Ingoldsby Legends*, the works of Tom Hood, and similar books. The more important of these artifices of the Persian rhetoricians and poets are illustrated in a *qasída-i musanna'*, or "artifice-qasída," composed by the poet Qiwámi of Ganj, the brother of the celebrated Nidhámí of Ganj, who flourished in the twelfth century of our era. This *qasída* comprises 101 *bayts*, or verses, and is given on pp 198-201 of vol 1 of Zúyá Pasha's *Kharábat*. I reproduce it here, line by line, with prose translation, and running commentary as to the nature of the rhetorical figures which it is intended to illustrate.

1 *Ay falak rá hauá yí qadr : tu bár Way malak rá thaná yí  
sadr : tu kár!*

O thou the love of whose worth is the burden of heaven  
And O thou the praise of whose high place [affords] occupa-  
tion to the angels!

This verse exemplifies two figures, *husn-i-matla'*, ("beauty of exordium"), which is, as Gladwin says, "when the poet exerts himself in the *matla'*" (or opening verse of a *qasída* or *ghazal*) "to fix the hearer's attention, and excite his curiosity for the catastrophe", and *tarsi'*, which literally means "setting with jewels," but in poetical composition is when the words in two successive *misrâ's*, or half verses, correspond, each to each, in measure and rhyme. An English example (but imperfect at two points) would be —

Husn i matla  
and Tars

' O love who liest on my breast so light  
O dove who fliest to thy nest at night!

An excellent Latin example is given in Morgan's *Macaronic Poetry* (New York, 1872, p 101) —

"*Quos anguis tristi diro cum vulnere stravit,  
Hos sanguis Christi nigro tum munere lavit.*"

2. *Tir-i-charkhat zi mihr dīda sipar, Tir-i-charkhat zi mihr dīda-sipār!*

"The quarrel of thy cross-bow sees in the sun a shield;  
The [planet] Mercury in heaven lovingly follows thee with  
its eyes!"

Here we have two figures, the *tarṣī*<sup>1</sup> explained above, but combined with an elaborate series of "homonymies," or word-plays. Such word-plays (called *tajnīs* or *jinds*) are of seven kinds (or, if we include the kindred *ishtiqaq*, eight), all of which seven kinds are exemplified in this and the six following verses. In this verse the words on which the poet plays are identical alike in spelling, pointing, and pronunciation, and illustrate the first kind of *tajnīs*, called *tāmm* ("complete"). Thus *tir* is the name of the planet "Mercury," and also denotes "an arrow" or "quarrel"; *charkh* means "heaven," and also "a cross-bow"; *mihr*, "the sun," and "love"; *dīda*, "having seen" or "saw," and "the eye"; *sipar* is a shield, while *sipār* is the root of the verb *sipurdan*, "to entrust," *dīda-sipār* being, at the end of the verse, a compound adjective meaning "entrusting," i.e., "fixing the eye."

3. *Ḥūd-rā burda az miyāna miyān, Bukhl-rā dāda az kināra kinār!*

"Out of a company [of rivals] thou hast caught Generosity in  
thine embrace:

Thou hast banished Avarice from thy side!"

The *tajnīs* here illustrated is really the third variety, called *zā'id* ("redundant"), though described in the margin of my text as of the last or "complete" kind, and another instance of it occurs in the fifth verse. It is so called because one of each pair of words has a

<sup>1</sup>Tarṣī and Tajnīs-i-tāmm.

Tajnīs-i-zā'id.

"redundant" letter, which differentiates it from its fellow (*maydū maydna*, *kindr*, *kindra*), and prevents the word-play from being "complete" An English exemplification from Puttenham's *Arte of English Poetrie* is the following —

"The maid that soon married is, soon marred is

4 *Sá id i mulk, u Rakhsh i Dawlat rá, Tu suadrí, u a himmat i-  
tu saudí*

Tajnis-i náq. ' On the arm of Empire, and the steed of State,  
Thou art the bracelet, and thy courage the rider '

Rakhsh (here rendered by "steed") was the name of the legendary hero Rustam's horse The verse exemplifies the second kind of *tajnis*, called *náqis*, or "defective," when the words on which the writer plays are spelt alike, but pointed differently, i.e., differ in one or more of the short vowels The following English example is from Puttenham's *Arte of English Poetrie* —

"To pray for you ever I cannot refuse;  
To prey upon you I should you much abuse."

5 *Past bá rifat i tu khána i khan Tang bá fushat i tu shári i  
Shar*

Tajnis-i-zá id. "Low compared with thine exaltation is the Khan's  
mansion

Narrow compared with thy spaciousness is the street of the Shar '

Here again we have the "redundant" (*zd'id*) variety of *tajnis* explained above in the third verse

6 *Bi uafá yí tu mihir i ján ná chíz Bá uafá yí tu Mihriyán  
chu bahar*

---

\* *Shar* is the title of the ruler of Gharjistan a country near Ghur and Afghanistan

"The love of the soul is naught without thy faithful troth :  
With thy faithful troth Mihriján<sup>\*</sup> is like Spring."

Here we have the kind of *tajnl*s called "compound" (*murakkab*), of which the late Mr. E. J. W. Gibb gives the following ingenious exemplification in English in the first volume (p. 118) of his *History of Ottoman Poetry* :—

"Wandering far, they went *astray*,  
When fell on the hills the sun's *last ray*."

7. *Şubh-i-bad-khwáh z'ih̄tishám-i-tu shám ; Gul-i-bad-gúy z'iftikhár-i-tu khár.*

"The morning of him who wishes thee ill [becomes as] evening  
through thy pomp ;  
The rose of him who speaks evil of thee [becomes as] a thorn  
through thy pride."

Here the *tajnl*s is what is called *mukarrar*, or "repeated," *shám* being a repetition of part of *ih̄tishám*, and *khár* of *iftikhár*. Here is an example in English :—

"Alas ! you did *relate* to us too *late*,  
The perils compassing that *agate gate*."

8. '*Adlat áfaq shusta az áfát ; Tab'at ázád búda az ázár.*

"Thy justice hath cleansed the horizons from calamities ;  
Thy nature hath been exempted from hurtfulness."

Here the *tajnl*s is of the kind called *mutarraḥ* ("partial" or "lateral"), the words *áfaq* and *áfát*, and *ázád* and *ázár* agreeing save for a "partial" or "lateral" (*i.e.*, terminal) difference. Example in English :—

<sup>\*</sup> Mihriján (or Mihragán), "the month of Mithra," is the old Persian month corresponding roughly to our September.

"Like Esau lose thy birthright I instead  
Shall eat the pottage and shall break the bread"

9 Az tu blmār : dhulm nī dārū Waz tu a dā yī mulk ra tlmār

"By thee [is effected] the cure of him who is sick with injustice  
By thee [is undertaken] the cure of the enemies of the state

Here the *tajnis* is what is called *khattī* ("linear" or  
Tajnis-i-khattī "scriptory"), i.e., the words *blmār* and *tlmār* are  
the same in outline, and differ only in their  
diacritical points

10 Fuz ghubār : nabard : tu nabarad Dīda : 'aql surma : didār

' Save the dust of thy battle the eye of understanding  
Will take naught as collyrium for its eyesight

This verse illustrates the *isti'dra* ("trope" or "simile"), the  
1st i'dra. expression "the eye of understanding" meaning  
"the understanding eye," or simply "the under-  
standing"

11 Dar gul : sharm jāft bī gul : tu Shana i-charkh mādī dīma  
dar  
\* \* \* \* \*

This verse (which is to me unintelligible, and probably  
corrupt) illustrates the figure called *murd'āt-i-nadhīr* ("the  
Mura at i nadhīr observance of the similar"), or *tandsub* ("con-  
gruity"), and consists in introducing into a verse  
things which are naturally associated together, such as *bow* and  
*arrow*, *night* and *day*, *sun* and *moon*. The following English  
example is from Puttenham's *Arte of English Poesie* (p. 251), from  
a "Partheniade" composed by him on Queen Elizabeth —

"Two lips wrought out of *rubie* rocke,  
Like leaves to shut and to unlock  
As portall dore in Prince's chamber  
A *golden* tongue in mouth of *amir*



12. *Ān kunad kúshish-i-tu bá a'dú Kí kunad bakhshish-i-tu bá dindr.*

*Madh-i-mu-wajjah.* "Thy striving does to [thy] foes what thy giving does to [thy] money."

This figure is called *madh-i-muwajjah*, or simply *muwajjah*, i.e., "implied praise"; for in the above verse the poet intends primarily to praise his patron's prowess on the field of battle; but by the simile which he employs—"thou scatterest thy foes by thy valour as thou scatterest thy money by thy generosity"—he also hints at another virtue.

13. *Bá hawá-yi tu kufr báshad dín: Bî-riqá-yi tu fakhr báshad 'ár.*

*Muhtamalu'l-wajhayn.* This verse illustrates the figure called "ambiguity," or *muhtamalu'l-wajhayn* ("that which will bear two [opposite] interpretations"), for, the positions of subject and predicate being interchangeable in Persian, we may translate it either :—

"With thy love, infidelity becomes faith: Without thine approval, pride becomes shame,"

or :—

"With thy love, religion becomes infidelity: Without thine approval, shame becomes pride."

Ambiguity or "amphibology" is treated by Puttenham (*Arte of English Poesie*, pp. 266–267) as a vice of style, which it is, unless it be deliberate, as it usually is with the Orientals, who thus outwardly praise one whom they really intend to censure. So in Morier's *Hajji Baba* the poet Asker ('Askar) is made to speak as follows :—

"I wrote a poem, which answered the double purpose of gratifying my revenge for the ill-treatment I had received from the Lord High Treasurer, and of conciliating his good graces; for it had a double

meaning all through what he in his ignorance mistook for praise was in fact, satire, and as he thought that the high sounding words in which it abounded (which, being mostly Arabic, he did not understand) must contain an eulogium he did not in the least suspect that they were, in fact, expressions containing the grossest disrespect. In truth, I had so cloaked my meaning that, without my explanation, it would have been difficult for any one to have discovered it.

Rashidu'd-Din Watwât relates, in his *Gardens of Magic*, that a certain wit among the Arabs said to a one-eyed tailor named 'Amr, "If you will make me a garment such that man shall be unable to say whether it is a *qabā* or a *jubba*, I will make for you a verse such that none shall be sure whether it is intended for praise or blame." The tailor fulfilled his part of the bargain, and received from the poet the following verse —

*Khdt' il 'Amr' qabā Layt' 'aynayh' suḍ!*

"'Amr made for me a coat Would that his two eyes were alike!

This may be taken as meaning "Would that both his eyes were sound!" or "Would that both his eyes were blind!"

An English example would be —

"All can appraise your services extent  
May you receive its full equivalent!"

14 *Hasl rdy al zamāna rā 'ādil, Līk dast al khizāna rā ghaddār!*

*Ta'kidu'l madhī bi mā yushbiḥu'dh-dhamm* "Thy judgement deals justly with the Age,  
*But thy hand plays the traitor with the Treasury!*

The figure exemplified in this verse is called "emphasis of praise by apparent censure" (*ta'kidu'l-madhī bi-mā yushbiḥu'dh-dhamm*), or "pseudo-criticism," because the second clause,

\*Similar in character are some of the *palindromes*, *equitocal verses* and *serpentine*s given by J. A. Morgan at pp. 50-57 of his excellent *Macaronic Poetry*. If the words (not the letters) in these palindromes be read backwards the sense is reversed and praise turned to blame.

while appearing at first sight to be a qualification of the praise expressed in the first, in reality implies further praise, namely, in the instance given above, for generosity as well as justice.

Itifât. 15. *Falak afzûn zi tu na-dârad kas : Ay Falak, nik  
gîr u nik-ash dâr!*

"Heaven hath none above thee : O Heaven ! hold him well  
and keep him well !"

This simple figure, called *itifât*, or "turning from one person to another," needs no explanation. It may be from any person (first, second, or third) to any other, and examples of each kind will be found in Gladwin's *Rhetoric . . . of the Persians*, pp. 56-58.

Itâm. 16. *Bakht sî-yi dar-at khazân âyad ; Râst chûn but-  
parast sî-yi Bahâr."*

"Fortune comes creeping to thy door, just as does the idolater  
to Bahâr."

This verse contains the ingenious figure called by Mr. Gibb (*History of Ottoman Poetry*, vol. i, pp. 113-114) "amphibological congruity," and depends on the employment in a verse of two or more ambiguous terms, which, from their juxtaposition, appear to be used in one sense, while they are really intended in the other. Thus, in the above verse, *khazân* means "autumn" and also "creeping" (from the verb *khazîdan*, "to creep" or "crawl"); while *Bahâr* means "spring," but is also the name of a place in Central Asia (whence the celebrated family of Barmak, or Barmecides, came) where there existed a famous idol-temple. The reader, misled by the juxtaposition of these words, imagines at first sight that the former meaning of each is intended, while in reality it is the latter. In English, a good instance occurs in the following verse of "Look at the Clock," in the *Ingoldsby Legends* :—

"Mr David has since had a 'serious call,  
And never drinks ale, wine, or spirits at all,  
And they say he is going to Exeter Hall

To make a grand speech, And to preach and to teach  
People that 'they can't brew their malt liquor too small',  
That an ancient Welsh poet, one PYNDAR AP TUDOR,  
Was right in proclaiming 'ARISTON MEN UDOR'!

Which means 'The pure Element Is for Maus belly meant!  
And that Gins but a Snare of Old Nick the deluder!

The following verse, which I have constructed to illustrate this figure, is defective as regards spelling, but correct as to sound —

'O mother, halt! No farther let us roam,  
The sun has set, and we are far from home"

The next eight couplets, which I take together, illustrate eight different kinds of *tashbih*, or simile, termed respectively  
*mutlaq* ("absolute"), *tafdil* ("comparative," or  
*Tashbih* (eight "preferential"), *ta'kid* ("emphatic"), *mashrūt*  
 var etics) ("conditional"), *idmār* ("implicit"), *taswīya*  
 ("equivalent"), *kindya* ("metaphorical"), and *'aks* ("anti-  
 thetical"), most of which are sufficiently explained by their  
 names, taken in conjunction with the following exemplifi-  
 cations —

- |            |  |
|------------|--|
| 1 —mutlaq  | 17 Tigh i tu hamchu aštāb bi nur Sir darad zamana<br>ra zi nigar               |
| 2 —tafdil  | 18 Charkh u mahi na, nist tu, az ank Nist in har<br>du ra qiwām u qarār!       |
| 3 —ta'kid  | 19 Balki az tust charkh rā tamkin Balki az tust mahi<br>ra idhhār!             |
| 4 —mashrūt | 20 Mahi, ar mah nauarad kalush, Charkh ar charkh<br>na shkanad zinhar!         |
| 5 —idmar   | 21 Gar tu charkhi 'adu chirāst nigun? Wa'r tu mahi,<br>'adu chirast nizar?     |
| 6 —taswīya | 22 Fay i khashm al chu jāy i tust rafi, An i tu takht,<br>ua an i khashmat dār |
| 7 —k naya  | 23 Chun tu dar ruz shab kunī fayda, Chun tu az khar<br>gul kunī dīdar,         |

8. —'aks. 24. *Shám gardad chu şubh surkh-libás, Şubh gardad chu shám tira-shi'ár.*

"Thy sword, like the sun with its light, keep the world replete with pictures.

Thou art heaven and moon ; nay, thou art not, for these two have not [thy] subsistence and endurance !

Nay, rather from thee heaven derives its dignity ; Nay, rather from thee the moon derives its manifestation !

Thou art the moon, were it not that the moon wanes ; thou art heaven, did not heaven break its troth !

If thou art heaven, why is thine enemy inverted ?<sup>1</sup> And if thou art the moon, why is thine enemy on the wane ?

Thine enemy's position is high, like thine ; for thine is the throne, while his is the gibbet !

When thou displayest the night in the day,<sup>2</sup> [And] when thou revealest the rose from the thorn,<sup>3</sup>

Evening becomes clad in scarlet like morning, [And] morning becomes apparelled in black like evening."

The next figure illustrated is that called *siyâqatu'l-a'dâd* ("the proposition of multiples"), where a common quality or action is ascribed to a number of otherwise dissimilar things :—

*Siyâqatu'l-a'dâd.*

25. *Dast burda'st, gâh-i-'arq-i-hunar, Bi-sakhâ, ú wafâ wa 'adl u yasâr,*

"What time talents are displayed, In generosity, constancy, justice, and opulence,"

- Tansîqu's.-şifât.* 26. *Núr-at az mîhr, lutf-at az náhid ; Birr-at az abr, jûd-at az kuhsâr.*

<sup>1</sup> For the sky is compared to an "inverted bowl," and the same word, *sar-nigûn*, literally "head-downwards," as applied to a foe, means "overthrown."

<sup>2</sup> *I.e.*, when the dust stirred up by the hoofs of thy charger hides the sun so that day becomes like night.

<sup>3</sup> The rose here means the blood of the foe, and the thorn the sword of the poet's patron.



The garden of thy life (*may it be ever fresh ! May the evil eye be remote from it !*) is a garden in fruit."

The next verse illustrates the figure which is generally called *ishtiqāq* ("etymology"), but more correctly, *shibhu'l-  
Ishtiqāq.* *ishtiqāq* ("pseudo-etymology"). It is in reality a variety of *tajnīs*, or word-play, where the words upon which the poet plays appear to come from one root, but have really no common derivation. Of this figure of Prosonomasia, George Puttenham says, in his *Arte of English Poesie* (p. 212) :—

"Ye have a figure by which ye play with a couple of words or names much resembling, and because the one seemes to answere the other by manner of illusion, and doth, as it were, nick him, I call him the *Nicknamer*. . . . Now when such resemblance happens betweene words of another nature, and not upon men's names, yet doeth the Poet or maker finde pretty sport to play with them in his verse, specially the Comickall Poet and the Epigrammatist. Sir Philip Sidney in a dittie plaide very pretily with these two words, *love* and *live*, thus :—

'And all my *life* I will confesse,  
The lesse I *love*, I *live* the lesse.'

Two other examples from the same passage are as follows :—

"They be *lubbers* not *lovers* that so use to say,"

and—

"*Prove* me, madame, ere ye fall to *reprove*,  
Meeke mindes should rather *excuse* than *accuse*."

30. *Rūz-i-kūshish, chu zīr-i-rān āri Ān qadar-paykar-i-qaddā-  
paygār,*—

"In the day of battle, when thou bestridest that [war-horse] like Fate in form, and like Destiny in determination,"—

Here *paykar*, "form," and *paygār*, "determination," or "strife," appear to be, but are not, derived from the same root.

\* In this verse however, the etymology (*ishtiqāq*) is real.

The next three verses illustrate three varieties of *say'*, "response," or "harmonious cadence" (literally, "the cooing of doves"), called respectively *mutawází*, *mutarraḥ*, and *mutawdzin*. In the first, the words involved in the figure agree in measure and rhyme; in the second, in rhyme only; and in the third, in measure only, as follows:—

- mutawází 31. *Dar sujid at nauán shau and zı fışh, Bar wujıd-  
at rauán kunand nıhır,*  
—mutawázín 32. *Sar-kashán-ı-jahán-ı-háđıtha-u ar, Akhtarán ı-  
sıphır ı dyına-ddır.*  
—mutarraḥ 33. *Árad-at fath dar makán ınkán: Dıhad at kúh bar  
fırdr qarđr.*

"Trembling there advance to do the homage, Before thee cast  
their souls as an offering,  
The proud ones of this fateful world, The stars of the mirror-  
holding sphere  
Victory brings thee power in space, The mountain [*i.e.*, thy  
steadfastness] gives thee endurance against flight"

The next four verses exemplify four varieties of anagram (*maqlub*), viz, the "complete" (*—i-kull*), where one word in the verse is a complete anagram of another (*e.g.*, *karam* and *marg* in the Arabic character); the "partial" (*—ı-ba'd*), where the second word consists of the same letters as the first, but reversed otherwise than consecutively (*e.g.*, *rashk* and *shukr*); the "winged" (*muḡannaḥ*), where, in the same verse or half verse, words occur at the beginning and end which are "complete" anagrams of one another; and the "even" (*mustawfı*), where the sentence or verse may be read backwards or forwards in the same way. This, properly called the Palindrome, is the most difficult and the most perfect form.<sup>1</sup>

<sup>1</sup> Many ingenious examples are given of anagrams (pp 25-44) and palindromes (pp 45-50) in Morgan's *Macaronic Verse*. One of the most ingenious of the former is an "*Anagramma Quintuplex—De Fide*," in Latin—

"*Recta fides, certa est, arcet mala schismata, non est,  
Sicut Creta, fides fictilis, ıte caret*"



- ba'ḏ. 34. RASUK-i-qadr-at barad sipihr u mujûm ; SHUKR-i-fath-at kunad bilâd u diyâr.
- kull. 35. GARM dârad zi tâb-i-dil paygân ; MARG bârad bi-khaşm bar sîfâr.
- mujannah. 36. GANJ-i-nuşrat dihad guzârish-i-JANG ; RAY-i-dawlat zanad himâyat-i-YÂR.
- mustawî. 37. RÂMISH-I-MARD GANJ-BÂRÎ U QÛT ; TU QAWÎ-RÂ BI-JANG DAR MA-SHUMÂR.

"The sky and the stars envy thy worth ; the countries and lands render thanks for thy victory.

He warms the spear-head with the glow of hearts ; the nock [of his arrow] rains death on his foe.

[His] exploits of war yield a treasure of victory ; [his] protection of friends devises empire.

The pleasure and substance of a man [is] to lavish treasure ; do thou reckon nothing of the strong in war."

The next eight verses illustrate eight different varieties of what is called *raddu'l-'ajuz 'ala's-şadr* (literally "the throwing back of the last word in the verse to the first place in the verse"), a figure less limited than its name would imply, since it consists, as Gladwin (p. 11) says, in using the same word in any two parts of the verse. This figure resembles those called by Puttenham (*Arte of English Poesie*, p. 210) *Epanalepsis* ("Echo sound," or "slow return"), *Epizeuxis* ("Underlay," or "Cuckoo-spell"), and *Ploche* ("the doubler.")<sup>1</sup>

Another :—

"Perspicuâ brevitate nihil magis afficit aures ;  
In *verbis*, ubi *res* postulat, esto *brevis*."

Of true *Palindromes* are :—*Νίψον ἀνομήματα μὴ μόνον ὄψιν* ; "Ablata, at alba" (of a lady excluded from the Court by Queen Elizabeth) ; "Able was I ere I saw Elba" (of Napoleon I) ; and Taylor's "Lewd did I live, & evil I did dwell."

<sup>1</sup> Somewhat similar, again, is the "concatenation," or "chain-verse," described and illustrated on pp. 91, 92 of Morgan's *Macaronic Poetry* ; e.g., the following :—

"Nerve thy soul with doctrines noble, Noble in the walks of time,  
Time that leads to an eternal, An eternal life sublime," &c.

38. KÁR-í-'adl-í-tu mulk dāshlan-ast : 'Adl-rā khud juz in na  
bāshad KÁR,  
39. BÍ-YASÁR-í-tu júd khurd YĀMÍN : Shud YĀMÍN-í-zamāna bar tu  
YASÁR,  
40. Khasm TÍMÁR-í-daulat-í-tu kashad : Khasm níkú-tar-ast dar  
TÍMÁR  
41. Dar maqāmi kí BĀR í-zar bakhshí, Rízish-í-abr-rā nabashad BĀR,  
42. Mí-guzārí bí RUMH WĀM-í-'adú : Kas na-didast RUMH WĀM  
guzar  
43. Charkh az ÁZÁR í tu NAYÁZARAD , Bandagán-rā kujá kuni  
ÁZÁR ?  
44. N'ÁRAD az khidmat í-tu birin sar , War chí bishgāfiyash bí-  
niza chí MÁR.  
45. Dushmanán rá bí-DĀWARÍ u a khuláf , Bá taqázá-yí gunbud í-  
DAWWÁR,  
46. Qahr u kún at bí-bād dáda chu khak , Lutf u qahr-at bí-dāb  
kushá chu nár.

"The task of thy justice is to hold the kingdom Justice, indeed,  
has no task but this

Bounty swears by thy wealth ; the right hand of Fate became  
to thee a left hand \*

The foeman is filled with anxiety by reason of thy prosperity ;  
it is best that the foeman should be under care \*

On the occasion of thy distributing stores of gold, the pouring  
of the cloud hath no place \*

Thou payest with thy spear the foeman's debt . no one has  
[hitherto] regarded the spear as a payer of debts

Fortune is not hurt by thy hurting , How should st thou hurt  
thy servants ?

It will not withdraw its head from thy service, though thou  
should'st break it like a snake with thy lance

Thine enemies by antagonism and opposition, at the instiga-  
tion of the circling vault [of Heaven],

Thy wrath and ire cast to the winds like dust, Thy clemency  
and wrath extinguish like water extinguishes fire " \*

\* Here we have also a good instance of *tham* ("amphibology," or "ambiguity"), for *jasar* means both "wealth" and "the left hand," while *jamin* means both an "oath" and "the right hand"

\* *Timar* signifies "care" in both senses, *i e*, anxiety and custody.

\* *I e*, "no access," or, in vulgar English, "is not in it."

\* *I e*, "thy clemency extinguishes thy wrath like fire extinguishes water" This figure resembles that called by Puttenham (p 219) "*Antitheton*, or the *renconter*."

The last couplet, as well as the next, illustrates the figure called *mutaʿádd*, or “antithesis,” and generally consists in bringing together in one verse things antithetical or opposite, such as the four elements (as in the last of the verses cited above, and in another on p. 37 *supra*), or light and darkness, or day and night, and the like.

The next two couplets exemplify what is called *iʿnát*, which means that the poet “takes unnecessary trouble” either by extending beyond what is required the rhyme of the rhyming words, or by undertaking to use a given word or words in each verse. The following English examples from the *Ingoldsby Legends* will serve as illustrations of the former variety :—

“A slight deviation’s forgiven ! but *then this is*  
Too long, I fear, for a decent *parenthesis*. . .”

Another example :—

“And a tenderer *leveret* Robin had *never ate* ;  
So, in after times, oft he was wont to *asseverate*.”

Another :—

“And the boldest of mortals a danger like *that must fear*,  
Rashly protruding beyond our own *atmosphere*.”

47. *Ay níkh-khwáh-i-dawlat-i-tu ‘aziz, Wa’y bad-andish-i-ruzgár-i-tu khwár !*

48. *Har-ki zinhár-khwár-i-‘ahd-i-tu shud, Bi-sipár-ash bi-‘álam-i-khún-khwár.*

“O thou the well-wisher of whose empire is ennobled, and O thou whose fortune’s envier is abased,  
Whosoever is false to thy covenant, do thou consign him to the blood-drinking world !” \*

This figure is also called *Luzúmu má la yalzam*, or “the making obligatory on one’s self that which is not obligatory.” In the second of its two senses (that illustrated in the Persian

\* *I.e.*, to a violent death.

verses given above) it only becomes difficult when continued throughout a long *qasida*.

The next verse illustrates the figure called *muzdawaj*, or *Muzdawaj* "the paired," which consists in the introduction into the verse of rhyming words other than the necessary rhyme:—

49 *Kiḥ : rīza bi-ḥīza li-r'bdī Chūn kunt 'azm i razm, in'l saurī*

"Thou snatchest fine chaff with thy spear; when thou seekest battle, see what a horseman!"

The next figure, *mutalawwin* ("variegated," or "chameleon") consists in so constructing a verse that it may be read in either of two metres. Thus the following *Mutalawwin* verse may be scanned, like the rest of the poem, in the metre called *Khafif-i-makhblun-i-maqilur* (— — — — | — — — — | — — — — | — — — — |), or in that named *sarī-i-matwī* (— — — — | — — — — | — — — — | — — — — |).

50 *Aḥ buda qidwa i-uadi' u sharīf: Way shuda qibla-i siḥār u kibārī*

"O thou who art the model of low and high: and O thou who art the shrine of small and great!"

The next figure is what is called *irsālu'l-mathal*, a term rendered by the late Mr. E. J. W. Gibb "proverbial commission"; of which there is a subordinate variety, *irsālu'l-mathalayn*, which consists in the introduction into the verse of two proverbial sayings, or of two similitudes. This is similar to the "Gnome, or director" of Puttenham (p. 243), and the "*Parimia*, or Proverb" (p. 199), concerning the latter of which he says:—

"We dissemble after a sort, when we speake by common proverbs, or, as we use to call them, old said sawes, as thus —

'As the olde cocke croues so doeth the chick ·  
A bad cooke that cannot his own fingers lick.'

Meaning by the first, that the young learne by the olde to be good or evill in their behaviours: by the second, that he is not to be counted a wise man, who, being in authority, and having the administration of many good and great things, will not serve his owne turne and his friends whilst he may, and many such proverbiall speeches: as *totnesse is turned French*, for a strange alteration: *Skarborow warning*, for a sudaine commandement, allowing no respect or delay to bethinke a man of his busines. Note nevertheless a diversitie, for the two last examples be proverbs, the two first proverbiall speeches."

This love of introducing proverbs into their verses is very characteristic of several Persian poets, notably Šā'ib of Iṣfahān (d. A.D. 1677-78), who served as a model to a host of Turkish verse-writers; and, in much earlier times, Abu'l-Faḍl as-Sukkarī, of Merv, who, as ath-Tha'ālibi informs us in his *Yatlmātu'd-Dahr* (Damascus edition, vol. iv, pp. 23 and 25), written in A.D. 994, "was very fond of translating Persian proverbs into Arabic."

51. *Na-kushad āb-i-khasm ātash-i-tu; Nashkinad tāb-i-nūr muhram-i-mār!*

"The water of the enemy extinguishes not thy fire; the snake-stone\* cannot outshine the light!"

52. *Gar mahi, fārigh az hawā-yi khusūf: Gar mayi, iman az baldā-yi-khumār!*

"If thou art a moon, [then it is one] free from anxiety of eclipse: If thou art wine [it is wine] exempt from the plague of wine-headache!"

Lughaz. The next ten verses form a *lughaz*, or riddle:—

53. *Chist ān dūr, wa aṣl-i-ū nazdīk? Chist an fard, wa fi'l-i-ū bisyār?*

54. *Khām-i-ū har-chi 'ilm-rā pukhta: Mast-i-ū har-chi 'aql-rā hushyār.*

55. *Dil-shikan, lik dard-i-dil-paywand: Khush-guzar, lik ruzgār-guzār.*

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\* It is popularly believed in the East of the snake, as in the West of the toad, that it carries in its head a jewel, generally an emerald.

- 56 *Ranj-i-ú nazd-i-bí-dílán ráhat: Khwár-i-ú nazd-i-zírákan dushwár.*  
 57. *Chún du'á khush-'indán u bí-markab: Chún qadá rah-nauard u bí-hanjár.*  
 58. *Anduh-ash hamchu lahú u ráhat-bakhsh: Átash-ash hamchu áb nísh-guár.*  
 59 *Na'ra dar uay shikany-i-mústqí: Nála dat uay nauá-yi mústqár.*  
 60 *'Ishq aqlist kaz mundza'at-ash 'Aql ghamgín buuad, rauán ghamkhuár.*  
 61. *Khásá 'ishq-i-butl kí dar ghazal-ash Mídhát i-Sháh mí-kunam takrár.*  
 62. *Sháyad ar-zán ghazála bi-n'yúshad Zín naua ín ghazal bi-naghma i zár.*

"What is that distant one, whose origin is withal near? What is that unique one, whose deeds are withal many?

Whose rawest [recruit] ripens whatever is knowledge: whose most drunken [dependent] gives sense to whatever is understanding.

A breaker of hearts, but a healer of hearts' ills living pleasantly, but compelling fortune:

Whose pain is peace to those who have lost their hearts, whose easiest is hard to the intelligent

Like prayer, light-reined and horseless: like Fate, a swift and unaccountable traveller.

Care for him is like play and a giver of ease, whose fire is like water, sweet to drink

A cry in whom is a movement of music; a wail in whom is the melody of the shepherd's pipe.

Love is that element by whose struggles reason is rendered sorrowful and the spirit sad;

In particular the love of that idol in my love-songs to whom I repeat the praises of the king.

Therefore it were meet if the sun should listen graciously to the ode in this song set in plaintive strain."

These riddles are generally very obscure, and I regret to say that of the one here given I do not know the answer. Other specimens, with the solutions, will be found on pp. 336-338 of Ruckert's work on Persian Poetry and Rhetoric.

Next comes what is called a "double-rhymed *maṭla'*," i.e., a fresh opening-verse with an internal double rhyme, or rhyme between the two half-verses :—

63. *Az dil-am sūsan-ash bi-burd qarār : bi-saram nargis-ash supurd khumār.*

"Her lily [breast] hath snatched repose from my heart : her narcissus [eye] hath imposed intoxication on my head."

Then follows the favourite figure, called "the feigned ignorance of one who knows," which is akin to what Puttenham (p. 234) calls *Aporia*, or "the Doubtful" :—

64. *Wayḥak ! Ān nargis-ast, yā jādū ? Yā Rabb, ān sūsan-ast, yā gulnār ?*

"Alas ! is that [eye] a narcissus, or a witch ? O Lord ! Is that [breast] a lily or a pomegranate ?"

The next figure is the simple one called "Question and Answer" (*su'āl u jawāb*) :—

65. *Guflam : 'Az jān bi-'ishq bi-zāram !' Guft : 'Āshiq zi jān buwad bizār !'*

"I said : 'Through love I am sick of life !' She said : 'Sick of life must the lover needs be !'"

The next verse is a *muwashshah*, or acrostic, of which also, I regret to say, I have not been able to discover the solution.

66. *Dūst mī-dāram-ash ki yār-i-man-ast : Dushman ān bih ki khud na-bāshad yār !*

"I love her, for she is my friend : it is, indeed, well that a friend should not be a foe !"

The *mulamma'*, or "pied verse," illustrated in the next line, has been already mentioned on p. 23 *supra*.

Examples in English and Latin are frequent in the *Ingoldsby Legends*, e.g. :—

" . I've always considered Sir Christopher Wren,  
As an architect, one of the greatest of men,  
And, talking of Epitaphs—much I admire his,  
'Circumspecte, si monumentum requiris'

And again (though this, perhaps, rather comes under the figure *tarjuma*, or "translation") —

"*Hos ego versiculos feci, tulit alter honores* .

I wrote the lines— \* \* owned them—he told stories !

67 *Sakl dar dāsh am chi ml guyam? Ahraqat nī l hawā bī  
g'ayrīn nār!*

"She hath burned me in fire What do I say? *Sine igne amor me  
comburit!*"

The next five verses illustrate figures which depend upon the peculiarities of the Arabic letters, in respect to their being joined or unjoined, dotted or undotted respectively; and which cannot, therefore, be represented in English characters. In the first, termed "disjointed" (*muqatta'*), all the letters are unjoined, in the second (*mutwassal*), all are joined, the third (*mujarrad*) is not mentioned in the books at my disposal, and I do not see wherein its peculiarity consists, in the fourth (*raq'a*) the letters are alternately dotted and undotted, while in the fifth (*khayfā*) the words consist alternately of dotted and undotted letters

Muqatta 68 *Zār u zard am zī dard ī durī : u Dard ī dīl dar  
zard dārad u zār*

Mutwassal 69 *Tan ī 'aysh am uahīf gasht bī gham gul ī bakht am  
nihūfā gasht bī khār*

Mujarrad 70 *Chīra ī rawshan ash, kī rūz ī man ast, Zīr ī zulf ash  
mahīst dar shab ī tār*

Raq'a 71 *Gham'a ī shukh ī ān ṣanam bu kshād ashk ī khun  
am zī chashm ī khun dāhār*

Khayfā 72 *Dīl shud u ham na bīnād az way mīhr sar shud,  
u ham na pīchād az tan kar*

"I am weak and pale through grieving at her farness [from me]  
grief for one's sweetheart keeps [one] pale and weak



The frame of my life grew weak in sorrow : the flower of my fortune became hidden by thorns.

Her bright face, which is my day, beneath her locks is a moon in a dark night.

The wanton glances of that idol have loosed blood-stained tears from my blood-shot eyes.

My heart is gone, and it does not even see kindness from her : my head is gone, and it does not even turn aside the trouble from the body."

The next line contains an enigma (*mu'ammá*), which again Mu'ammá. I have not been able to solve :—

73. *Mawj u dúd-i-dil u du dída-i-man burd daryá wa abr-rá níqdár.*

"The waves (of tears) and heart-smoke (*i.e.*, sighs) of my two eyes have lowered the esteem of the sea and the cloud."

The next figure illustrated is the *taḍmín*, or "insertion" (*i.e.*, of the verse of another poet in one's own), already men-

tioned at p. 45 *supra*. It is necessary, however, *Taḍmín.* either that the "inserted" verse should be very

well known, or that it should definitely be introduced as a quotation, lest the poet employing it expose himself to a charge of plagiarism. A good instance in English is the following from the *Inglódsby Legends* :—

"'One touch to his hand, and one word to his ear,'—

(That's a line which I've stolen from Sir Walter, I fear)."

The following *taḍmín* is one of the few Persian verses which the author of this work has ventured to compose, and was written at the request of a friend who was enamoured of a young lady named May, which word (pronounced in exactly the same way) means "wine" in Persian. Shaykh Sa'dí, of Shíráz, says in one of his verses in the *Gulistán* :—

*Mast-i-may bíḍár gardad ním-i-shab :*

*Mast-i-sáqí rúz-i-mahshar bámdád,*

which means—

"He who is intoxicated with the Wine (*May*) will come to his senses at midnight :

He who is intoxicated with the cup-bearer [only] on the Resurrection morning !"

From these verses I made the following *taḍmīn*, which also contains a *tajnīs-i-tāmm*, or "perfect word-play," on the word "*may*," and an *ighrāq*, or "exaggeration" of the most approved type :—

'Masl i-may biddr gardad nīm-i-shab,' farmūd Shaykh :  
 In, agarchi qaul-i-Shaykh-ast, nist jā-yi i'timād :  
 Man mayl dānam, ki hargah masl-i-ān gardad kast,  
 Sar zi masl bar na-dārad 'niz-i-mahshar bāmdād'

"'He who is intoxicated with the Wine will come to his senses at midnight,' says the Shaykh :

This, though it is the Shaykh's saying, is not a statement on which one can rely.

I know a certain Wine (or a certain *May*) wherewith should one become intoxicated

He will not raise up his head from his intoxication even 'on the Resurrection morning'"

74. *Wasl khudham : na dānam duki bi-kas rāyagān rikh naml-numāyad jārf*

"I desire union : [but] do I not know this, that the Beloved will not show her face to any one for nothing?"

The deplorable fact that I do not know which part of the verse is the quotation, nor whence it is borrowed, rather lays me open to the charge of ignorance than the poet to that of plagiarism.

The figure termed *ighrāq* ("straining") is next illustrated.

This is one of the three recognised forms of hyperbole (*mubālagha*), viz., *tablīgh*, when the assertion made "is possible both to reason and experience"; *ighrāq*, "when it is possible, but not probable"; and *ghuluww*, "when the assertion is absolutely impossible." A good instance of this last is given by Dawlat-

\* Sa'di is always spoken of by the Persians as "the Shaykh" *par excellence*.

sháh (p. 33 of my edition) in the two following verses in praise of Sultán Maḥmúd of Ghazna by the poet Ghadá'irí (or 'Adá'irí), of Ray<sup>1</sup> :—

*Sawáb kard ki paydá na-kard har du jahán  
Yagána Ízad-i-dádar-i-bi-nadhír u hamál :  
Wa gar-na har du bi-bakhshidí ú bi-rúz-i-sakhá ;  
Umíd-i-banda na-mándí bi-Ízad-i-muta'ál !*

“Well it was that God, the One, the Judge, Exempt from peer or mate,  
Made apparent one alone of those two worlds He did create ;  
Else the King's unstinted bounty would have given both away ;  
Nothing then would have been left for which a man to God should pray !”

Another still more extravagant instance of *ghuluww* (in the theological as well as in the rhetorical sense) is the following verse addressed to Bahá'u'lláh, the late Pontiff of the Bábís, by Nabíl of Zarand :—

*Khalq gúyand Khuddá'í, wa man andar ghadab áyam ;  
Parda bar dáshda ma-p'sand bi-khud nang-i-Khuddá'í !*

“Men call Thee God, and I am filled with wrath thereat :  
Withdraw the veil, and suffer no longer the shame of Godhead  
[to rest upon Thee] !”<sup>2</sup>

The instance of *ighráq* given in our *qaṣida* is the following :—

75. *War numáyad zi bas šafá ki daríst, Ráz-i-man dar rukhash  
buwad dídar.*

“Or if she shows it [*i.e.*, her cheek], such is its translucency that my secret will be apparent in her face.”

<sup>1</sup> Dawlatsháh adds that Sultán Maḥmúd was so pleased with this extravagant verse that he gave the poet seven purses of gold, containing a sum equivalent to 14,000 *dirhams*.

<sup>2</sup> See my translation of the *New History*, p. 395. I have heard it said that this verse was really addressed originally to the Imám Ḥusayn by some enthusiastic Shí'ite.

The next seven verses illustrate different combinations of the figures called *jam'* (combination), *tafrîq* (separation), and *taqîsm* (discrimination), of which the nature will be sufficiently clear from the following lines:—

- Jam'.* 76 *Bar lab-ash zulf 'âshiq-ast chu man: lá jaram  
hamchu man 'sh nisl qarâr.*
- Tafrîq* 77 *Bâd i-şubh-ast bû-yî zulf-ash nay, na-bu'ad bâd i-  
şubh 'anbar-bâr!*
- Jam' u taqîsm* 78. *Man u zulfu-i-û nigûnsâr-îm, lik ú bar gul-ast u  
man bar khâr.*
- Jam' u tafrîq* 79 *Hast khaft ash firdâ-i-'âlam i ri'ân yakl abr, u in  
yakl gulzâr.*
- Taqîsm u tafrîq* 80. *Ghanim i-du chiz marâ du chiz supûrâ: dida-râ âb,  
u sina-râ zangâr*
- Jam' u tafrîq u taqîsm* 81. *Hamchu chashm-anî tauângar-ast lab ash ·ân  
bi-ashik, in bi-lu lu'î-shahûâr*
82. *Âb-i-ân tira, âb i-in raushan, ân-i-in girya, w'ân i-u  
guflar.*

"Her tresses, like me, are in love with her lips, consequently, like me, they know no rest

The fragrance of her tresses is [like] the morning breeze; nay, for the morning breeze is not laden with ambergris!

I and her tresses are cast down headlong, but they on the roses<sup>1</sup> and I on the thorns<sup>2</sup>

The down overshadows the world of her face that is the cloud, and thus the rose-garden

Sorrow for two things conferred on me two things tears on my eyes and verjuice on my bosom

*Her lip is as rich as my eye, the latter in tears, the former in royal pearls<sup>3</sup>*

The water of those [tears] is dark, while the water of these [pearls] is bright; the property of those [my eyes] is weeping, and of these [her lips] speech."

<sup>1</sup> *I e*, her cheeks

<sup>2</sup> *I e*, affliction

<sup>3</sup> "Pearls" here evidently means pearls of speech, but the teeth are often metaphorically so called

The next four verses illustrate the figure called *tafsir* ("explanation"), of which there are two kinds, <sup>Tafsir-i-khafi and Tafsir-i-jali.</sup> called respectively *jali* ("patent") and *khafi* ("latent"), which last is complicated by a kind of *chiasmus*. The following exemplifies the latter :—

83. <sup>1</sup>Figar, <sup>ú</sup> <sup>2</sup>ján, <sup>u</sup> <sup>3</sup>chashm, <sup>u</sup> <sup>4</sup>chih-r-i-man-ast, dar gham-i-'ishq-i-  
i-án but-i-Farkhár,

84. Ham bi-gham<sup>4</sup> khasla, ham zi-tan<sup>2</sup> mahjúr, ham bi-khún<sup>3</sup> gharqa,  
ham zi zakhm<sup>1</sup> afgár.

"My <sup>1</sup>heart, and <sup>2</sup>soul, and <sup>3</sup>eye, and <sup>4</sup>face are, in love-longing for  
that fair one of Farkhár,  
Sick<sup>4</sup> with grief, parted<sup>2</sup> from the body, submerged<sup>3</sup> in blood,  
weakened<sup>1</sup> by wounds.

The other kind of *tafsir* is exemplified in the next two verses :—

85. Khurd,<sup>2</sup> <sup>u</sup> khurdam<sup>2</sup> bi-'ishq-i-án ná-kám ; hast,<sup>3</sup> <sup>u</sup> hastam<sup>4</sup> zi  
hajr-i-ít ná-chár ;

86. Ú mará khún,<sup>2</sup> <sup>u</sup> man ward audíht<sup>2</sup> ; <sup>ú</sup> zi man shád,<sup>3</sup> <sup>u</sup> man zi  
ú gham-khwár.<sup>4</sup>

"She consumes,<sup>1</sup> and I consume<sup>2</sup> in her love in spite of myself ;  
she is,<sup>3</sup> and I am,<sup>4</sup> willing or no, through her separation ;  
She my blood,<sup>1</sup> and I her grief<sup>2</sup> ; she glad<sup>3</sup> through me, and  
I sorrowful<sup>4</sup> through her."

The next two verses give an instance of what is called *kalám-i-jámi'*, which "is when the poet treats on morality, philosophy, or worldly delights" :—

87. Mú-yam az gham sapíd gasht chu shír : dil zi miḥnat siyáh  
gasht chú qár,

88. Ín zi 'aks-i-balá kashíd khiḍáb, W'án zi ráh-i-jafá girift ghubár.

"Through grief, my hair hath turned white as milk ; through  
sorrow my heart hath become black as pitch ;  
This derived its tint from the reflection of [dark] affliction,  
while that was powdered with the dust of sorrow's path."

*Husn i-makhlās*, or "apt transition," the figure next illustrated, means that in the *gurlz gdh*, or "transition verse" (see *Husn i makhlās*, pp 30 and 32, n 1), the poet passes gracefully and skilfully from the exordium of his *qasida* to the *qasd* or purpose (panegyric or otherwise) which he has in view —

89 *Gham i dil gar bī bast bāzār anī madh i shah mī kushāyad am bāzār*

' If the heart's sorrow hath closed my market the praise of the King re opens it

The next figure illustrated is *tazalzul* or *mutazalzul*, which means "shaking" or "shaken" to the foundations, as by an earthquake (*zalzala*), and is, as Gladwin says (*p 32*), "when there is a word of which, upon changing the vowel point of one letter only, the sense is altered entirely" —

90 *Shah Qizil Arslān kī dast u dil ash hast khasm shumar u khasm i shumār*

King Qizil Arslan ' whose hand and heart are [respectively] an account for enemies and an enemy to accounts '

*Ibdā'*, the figure next displayed, means in Rhetoric "re-originating," "reconstructing," or "re-creating," that is, expressing in similar but different form the thought of some previous poet or writer, while giving it a new meaning or application, which procedure, though bordering on *sirqat*, or "plagiarism," is not (like other plagiarisms of form or meaning, viz., *intikhāl*, *maskh*, and *salkh* see Ruckert, pp 188-191) reckoned a fault, but a merit To judge of the comparative value of a verse inspired by another as regards either form or meaning, it is necessary to be ac-

' Qizil Arslan Uthman one of the Atabegs of Adharbayjan reigned from A D 1185-91

' This means that while his hand accounted for his foes in battle his generous heart knew no reckoning in the distribution of its bounty

quainted with the original, which, unfortunately, I am not in the following instance :—

91. *Ḥazm-ash áwurda bád-rá bi-sukún* : ‘*azm-ash afganda khák-rá bi-madár.*

“His resolve brings the wind to a standstill: his determination casts the dust into a whirl.”

The next verse illustrates the simple figure called *ta‘ajjub*,  
Ta‘ajjub. “astonishment” :—

92. *Ḥá-yi dur gar mayána-i-daryást, az chi ma‘níst dast-i-ú dur-bár?*

“If the place for pearls is in the midst of the sea, for what reason does his hand rain pearls?”

The answer to this question contained in the next verse affords an instance of *ḥusn-i-ta‘líl*, or “poetical ætiology,” which consists in explaining a real fact by a fanciful or poetical cause :—

93. *Ragħm-i-daryá, ki bukhí mī-warzad, Ū kunad mál bar jahán ílhár.*

“To spite the sea, which practises avarice, he scatters wealth on the world.”

Here the king’s liberality is ascribed to disgust at the stinginess of the ocean, though this typifies liberality, so that *daryá-dast* (“ocean-handed”) is used as a synonym for bountiful.

The following verse, however, strikes me as a much prettier instance of the figure in question :—

*Ḥusn-i-mah-rá bá tu sanjídám bi-mízán-i-giyás :*  
*Palla-i-mah bar falak shnd, u tu mándi bar zamín.*

“I weighed the beauty of the moon with thine in the balance of judgment :

The pan containing the moon flew up to heaven, whilst thou wert left on the earth.”

George Puttenham's definition and examples of ætiology ("reason-rend" or "tell-cause," as he names it in English, pp 236-237 of Arber's reprint) hardly agree with the Persian figure, since he has in mind real, not imaginary, causes

The next figure, *tard u 'aks*, or "thrust and inversion," simply consists in the transposition in the second *Tard u aks.* *muṣṭa'* of the two halves of the first, thus —

94 *Chi shikār ast nazd i u, chi masāf chi maṣāf ast pīsh i u, chi shikār*

"Alike to him are chase and battle battle and chase are alike to him

The two next couplets illustrate the *mukarrar* or "repeated" figure, which resembles those called *Anadiplosis* ("the redouble"), *Epanalepsis* ("echo-sound," or "slow return"), and *Epizeugma* ("underlay" or "cuckoo-spell") by Puttenham (pp 210-212), especially the latter, exemplified in the three following verses —

"It was *Maryne*, *Maryne* that wrought mine woe'

Again

"The chiefest staff of mine assured stay,  
With no small grief *is gone is gone* away'

And again, in a verse of Sir Walter Raleigh's —

"With wisdom's eyes had but blind fortune seene,  
Then had *my love, my love* for ever beene'

95 *Badra badra dihad bi sa' il zar Dyla Dyla kashad bi bazm 'uqār*

96 *Gashla zan badra badra badra khajī burda zan Dyla Dyla Dyla ṣasar*

"He gives gold to the beggar, purse on purse he brings wine to the feast, Tigris on Tigris  
From that purse on purse the purse is ashamed from that Tigris on Tigris the Tigris derives wealth



The four concluding verses of the poem illustrate the two *Husn-i-ṭalab*. figures *husn-i-ṭalab*, or "apposite request," and *Husn-i-maqlā'*. *husn-i-maqlā'*, or "apposite conclusion":—

97. *Khusrawā ! bā zamāna dar jang-am : ki bi-gham mī-gudāzad-am hamwār :*  
 98. *Chi buwad gar kaf-i-tu bar girad az mayān-i-man u zamāna' ghubār ?*  
 99. *Tā 'ayān-ast mihr-rā tābish, tā nihān-ast charkh-rā asrār,*  
 100. *Rūz u shab juz sakhá ma-bādat shughl ; sál u mah juz farab ma-bādat kár !*

"O Prince ! I am at war with Fortune : for ever she consumes me with vexation :

How would it be if thy hand should remove the dust (*i.e.*, disagreement) between me and Fortune ?

So long as the shining of the sun is apparent, so long as the secrets of the sphere are hidden,

Day and night may thine occupation be naught but generosity :  
 year and month may thy business be naught but enjoyment !"

Nearly all the more important rhetorical figures are contained and illustrated in the above *qaṣída*, or have been mentioned incidentally in connection with it, though many minor embellishments will be found by those desirous of going further into the matter in the works of Gladwin and Rückert. Of those omitted mention need only be made of the following :—

(1) The *ta'rikh*, or chronogram, where the sum of the letters, according to the *abjad* reckoning, in a verse, sentence, or group of words, gives the date of the event commemorated. The most ingenious paraphrase in English of a Persian chronogram with which I am acquainted is one by Hermann Bicknell ("Hájji 'Abdu'l-Wahíd"), the admirer and translator of Háfídh, on the well-known chronogram :—

*Chu dar khák-i-Muṣallá sákht manzil,  
 Bi-jú ta'rikh-ash az KHÁK-I-MUṢALLA.*

"Since he made his home in the earth of Muṣallā,<sup>1</sup>  
Seek for his date from *THE EARTH OF MUṢALLĀ*."

The letters composing the words *Khāk-i-Muṣallā* are :—  
 $Kh = 600$  ;  $d = 1$  ;  $k = 20$  ;  $m = 40$  ;  $ṣ = 90$  ;  $l = 30$  ;  
 $y = 10$  : Total = 791 (A.H. = 1389). The difficulty in producing a chronogram in English is that only seven letters (C, D, I, L, M, V, and X) have numerical values, nevertheless Bicknell overcame this difficulty and thus paraphrased the above chronogram :—

"Thrice take thou from *MUṢALLĀ'S EARTH*" ( $M + L + L = 1100$ )  
*"ITS RICHEST GRAIN"* ( $I + I + C + I = 103 \times 3 = 309$  :  
 $1100 - 309 = 791$ ).<sup>2</sup>

(2) The *talmih*, or allusion (to a proverb, story, or well-known verse of poetry) is another pretty figure.  
 Talmih. Here is an English instance from the *Ingoldsby*

*Legends* :—

"Such a tower as a poet of no mean *calibre*  
 I once knew and loved, poor, dear Reginald Heber,  
 Assigns to oblivion—a den for a she-bear."

The allusion is to the following verse in Heber's  
*Palestine* :—

"And cold Oblivion midst the ruin laid,  
 Folds her dank wing beneath the ivy shade."

A good instance from the *Blustān* of Sa'dī is (ed. Graf, p. 28, l. 2) :—

<sup>1</sup> "The Oratory," a place close to Shīrāz, which was a favourite resort of the poet.

<sup>2</sup> For European chronograms see pp. 23-25 of Morgan's *Macaronic Poetry*. One of the simplest and best is that giving the date of Queen Elizabeth's death : "My Day Is Closed In Immortality" (MDCIII = A.D. 1603). So for Martin Luther's death we have : "eCCe nVnC MorItVr IVstVs In paCe ChrIstI eXIItV et beatVs," i.e., M.CCCCC.X.VVVVVV.IIIIII = A.D. 1546.

*Chi hájat ki nuh kursiy-i-ásmán  
Nihí zír-i-páy Qizil Arslán ?*

“What need that thou should'st place the nine thrones (*i.e.*, spheres) of heaven beneath the feet of Qizil Arslán?”

The allusion is to the following verse by Dhahír of Fáyáb :—

*Nuh kursi-i-falak nihad andísha zír-i-páy  
Tá búsa bar rikáb-i-Qizil Arslán nihad.*

“Imagination puts the nine thrones (spheres) of heaven beneath its feet

That it may imprint a kiss on the stirrup of Qizil Arslán.”

‘Ubayd-i-Zákání, a very bitter satirist who died some twenty years before Háfídh, wrote amongst other poems a little *mathnawí* (still a popular children's book in Persia) named “The Cat and the Mouse” (*Músh u Gurba*), in which an old cat plays the devotee in order to entice the mice within its clutches. The mice report its “conversion” to their king in the following verse :—

*“Muzhidagáná ! ki gurba záhid shud,  
‘Ábid, u mu'mín, u musulmáná !”*

“Good tidings ! for the cat has become an ascetic,  
A worshipper, a believer, a devout Muslim !”

From this story the phrase “*gurba záhid shud*” (“the cat has become an ascetic”) became very common in speaking of an old sinner who shams piety for purely mundane (generally evil) objects ; and Háfídh alludes to this in the following verse :—

*Ay kabk-i-khush kharám ! Kujá mí-rawí ? Bî-íst !  
Ghirra ma-shaw ki “gurba-i-‘ábid” namáz kard !*

“O gracefully-walking partridge ! Whither goest thou ? Stop !  
Be not deceived because the ‘devout cat’ has said its prayers !”

These allusions often constitute one of the most serious difficulties which the European student of Persian, Arabic, Turkish, and other Muslim languages has to encounter, since the common ground of historical and literary knowledge shared by all persons of education in the lands of Islām is quite different from that in which the European and other Christian nations participate. Any allusion to the Qur'ān, for instance, is supposed to be intelligible to a well educated Muslim, yet it may cost the Christian reader an infinity of trouble to identify it and trace it to its source. To take one instance only, which, *se non è vero è ben trovato*. The poet Firdawsi, when suffering from the sore disappointment occasioned by Sultān Mahmūd's niggardly recognition of his great work, the *Shāh-nāma*, or Book of Kings, wrote a most bitter satire (now prefixed to most editions of that work), left it in the hands of a friend of his, with instructions to deliver it after the lapse of a certain period, and then made the best of his way to Tabaristān, where he sought refuge with the Ispahbad Shīr-zād (or, according to others, Shahr-yār, the son of Sharzīn) Sultān Mahmūd, on reading the satire, was filled with fury, and wrote to this Prince demanding the surrender of the poet, and threatening, should his demand not be complied with, to come with his elephants of war (which appear to have been a great feature of his army) and trample him and his army, villages and people under their feet. It is said that the Ispahbad merely wrote on the back of the Sultān's missive the three letters "A L M". Though Sultān Mahmūd, it is said, did not at once see the allusion, all his courtiers immediately recognised it, and knew that the Ispahbad's intention was to remind them of the fate which overtook Abraha the Abyssinian, who, trusting in his elephants, would have profaned the Holy City of Mecca in the very year of the Prophet Muhammad's birth, known ever afterwards as "the Year of the Elephant". For concerning these impious "People of the

Difficulty of  
a student in  
poetry of the  
Muslims.

Elephant" a short chapter (No. CV) of the Qur'an was revealed, known as the *Shrah'l-Fil*, which begins with the letters "A. L. M.," i.e., *Alam tara kayfa fa'ala Rabbanā bi-dhāhik'l-Fil?*—"Hast thou not seen how thy Lord dealt with the People of the Elephant? Did He not cause their device to miscarry? And send against them birds in flocks, which pelted them with stones of baked clay? And make them like leaves of corn eaten [by cattle]?" The allusion was extraordinarily appropriate, and is said to have effectually turned the Sultān from his purpose. Nothing, indeed, is so effective or so much admired amongst Muslims as the skilful and apposite application of a passage from their Sacred Book, and to this topic I shall have occasion to revert again at the end of this chapter.

*Tashīf* is another ingenious figure depending on the critical points which serve to distinguish so many letters of the Arabic alphabet. By changing these points, without interfering with the bodies of the letters, the sense of a sentence may be completely changed, and the sentence or sense so changed is said to be *mutashāfiq*. The expression occurs in the *Diwān* of Sa'adī (ed. Graf, p. 166, l. 4):—

'Marā tūsa' gūfū. 'bi-tashīf' dū. Kā dāwīd-rā tūsa' az tūsa' dū.'

"'Give me,' said he, 'kisses with *tashīf*. For to the poor man *tūsa'* (provisions) are better than *tūsa'* (kisses)."

This figure cannot be illustrated or properly explained without the use of Arabic letters, else I should be tempted to cite an ingenious poem, quoted by Rashīd-i-Waṭwāṭ in his *Ḥalā'iq-i-Shar*, wherein the sense of each verse is changed from praise to blame by a slight alteration of the critical points, so that, for example, *Ḥan dār aṭ-ṭar iḥṣānū hi-ḥāḥ* ("The nobility in thy stock is indisputable") becomes *Ḥan*

*dar aṣl at palidl bl khilāf* ("The uncleanness in thy stock is indisputable")

Some few words should, perhaps, be said at this point concerning the satire (*ḥayw*) and the parody (*ḥawḍḥ*). Satire was amongst the Arabs, even in pre-Muhammadan days, a powerful weapon, and commonly took the form of what were known as *mathalib*, i.e., poems on the disgraces and scandals attaching to some rival or hostile tribe. In Persian, one of the earliest satires preserved to us is that of Firdawsī on Sulṭān Mahmūd, to which allusion has already been made. This, though very bitter, is utterly devoid of the coarse invective and innuendo which mar (according to Western ideas) most satirical poems of the Arabs and Persians. The five following verses may serve to give some idea of its style —

Satire and  
Parody

' Long years this Shahnama I toiled to complete  
That the king might award me some recompense meet  
But naught save a heart wrung with grief and despair  
Did I get from those promises empty as air !  
Had the sire of the king been some Prince of renown  
My forehead had surely been graced by a crown !  
Were his mother a lady of high pedigree  
In silver and gold had I stood to the knee !  
But being by birth not a prince but a boor,  
The praise of the noble he could not endure ! "

Any one who wishes to form an idea of the grossness which mars so much of the satirical verse of the Persians should peruse the *crescendo* series of abusive poems which marked the progress of the quarrel between the poet Khaqanī (d. A.D. 1199) and his master and teacher, Abū l-'Ulā, which will be found in full, with translations, in Khanikof's admirable *Mémoire sur Khâcânî* (Paris, 1865, pp. 14-23). The quatrain with which Abū l-'Ulā opened the duel is delicacy itself compared to what follows, and will alone bear translation. He says —

خاقانی  
یک نکته گویم  
تو که مکر کردی  
باشد که ادب

*Khāqāniyā ! Agarchi sukhān nik dāniyā,  
Yak nukta gūyam-at : bi-shinaw rāyagāniyā !  
Hajw-i-kasī ma-kun ki zi tu mih burwad bi-siun :  
Bāshad ki ū fidar burwad-at, tu na-dāniyā !*

which may be paraphrased in English :—

“Thy verse, Khāqānī, deeply I admire,  
Yet one small hint to offer I desire :  
Mock not the man whose years outnumber thine :  
He may, perchance (thou know’st not), be thy sire !”

The following, however, ascribed to Kamāl Isma‘īl of Iṣfahān (killed by the Mongols when they sacked that city in A.D. 1237–38), is the most irreproachable specimen of Persian satire with which I have met :—

”روایم ز بهر ما بدی گفت  
ما چهره ز غم نمی خراشیم  
ما غم نیکویش نیکو نمیشد  
تا هر دو دروغ گفتند

*Gar kwāja zi bahr-i-mā badī guft  
Mā chihra zi gham na-mī kharāshīm :  
Mā ghayr-i-nikū‘iyash na-gū‘īm,  
Tā har du ḍurūgh guftā bāshīm !*

which may be paraphrased :—

“My face shall show no traces of despite,  
Although my Patron speaketh ill of me :  
His praise I’ll still continue to recite,  
That both of us alike may liars be !”

As for the *jawdb* (literally “answer”), it may be either a parody or merely an imitation, this latter being also called a *nadhira*, or “parallel.” The great parodists of Persia were ‘Ubayd-i-Zākānī, a ribald wit who died about A.D. 1370, and of whose satires in verse and prose a selection was published in Constantinople in A.H. 1303 (A.D. 1885–86) ; and Abū Ishāq (Bushāq) of Shīrāz, the Poet of Foods ; and Nidhāma’d-Dīn Maḥmūd Qārī of Yazd, the Poet of Clothes, from the works of both of whom selections were published in the same year and place. Each of these was a parodist, but the first-named was by far the greatest

Parodies and  
Parallels.

as a master of satire, and excelled in prose as well as in verse, as we shall have occasion to remark when we come to speak of his period.

Much more might be said on the Rhetoric of the Muslims, but considerations of space forbid me for the present to enlarge further on this subject, and I must refer such of my readers as desire fuller information to the works of Gladwin, Rückert, Gibb, Blochmann, and the native writers on these topics. A few words, however, must be added on a work of great utility to students of the erotic poetry of the Persians, I mean the "Lover's Companion" (*Anṣu'l-'Ushshāq*) of Sharafu'd-Dīn Rāṁī, who flourished in the latter part of the fourteenth century of our era. This book treats of the similes which may be employed in describing the various features of the beloved, and has been translated and annotated in French by M. Clément Huart, Professor of Persian at the École des Langues Orientales Vivantes (Paris, 1875). It contains nineteen chapters, treating respectively of the hair, the forehead, the eyebrows, the eyes, the eyelashes, the face, the down on the lips and cheeks, the mole or beauty-spot, the lips, the teeth, the mouth, the chin, the neck, the bosom, the arm, the fingers, the figure, the waist, and the legs. In each chapter the author first gives the various terms applied by the Arabs and Persians to the part which he is discussing, differentiating them when any difference in meaning exists; then the metaphors used by writers in speaking of them, and the epithets applied to them, the whole copiously illustrated by examples from the poets. Thus the eyebrows (in Persian *abru*, in Arabic *ḥājib*) may be either joined together above the nose (*muttaṣil*), which is esteemed a great beauty, or separated (*munfaṣil*), and they are spoken of by the Persian poets by thirteen metaphors or metaphorical adjectives. Thus they may be compared to crescent moons; bows; rainbows; arches; *mihrābs*;<sup>1</sup> the letter *nūn*, ن; the letter *kāf*,

<sup>1</sup> The *mihrāb* is the niche in every mosque which shows the direction of the Ka'ba of Mecca, towards which the faithful must turn in prayer.



د; the curved head of the mall-bat or polo-stick; the *dāgh*, or mark of ownership branded on a horse or other domestic animal; and the *tughrd*, or royal seal on the letters-patent of beauty. In the case of the hair the number of metaphors and metaphorical adjectives of which the use is sanctioned is much greater: in Persian, according to our author, "these are, properly speaking, sixty; but, since one can make use of a much larger number of terms, the hair is spoken of metaphorically as 'that which possesses a hundred attributes'"; of which attributes a copious list is appended.

From what has been said, it will now be fully apparent how intensely conventional and artificial much Persian poetry is.

Essentially  
conventional  
character of  
Muslim Poetry.

Not only the metres and ordering of the rhymes, but the sequence of subjects, the permissible comparisons, similes, and metaphors, the varieties of rhetorical embellishment, and the like, are all fixed by a convention dating from the eleventh or twelfth century of our era; and this applies most strongly to the *qaṣīda*. Hence it is that the European estimate of the greatness of a Persian poet is often very different from that of his own countrymen, since only beauties of thought can be preserved in translation, while beauties of form almost necessarily disappear, however skilful the translator may be. Thus it happens that 'Umar Khayyām, who is not ranked by the Persians as a poet of even the third class, is now, probably, better known in Europe than any of his fellow-countrymen as a writer of verse; while of the *qaṣīda*-writers so highly esteemed by the Persians, such as Anwarī, Khāqānī, or Dhahīr of Fāryāb, the very names are unfamiliar in the West.

The early Arab poets of the classical (*i.e.*, the pre-Muhamadan, early Muhamadan, and Umayyad) periods are natural,

Substance and  
style as canons  
of criticism.

unaffected, and perfectly true to their environment, and the difficulty which we often experience in understanding their meaning depends on the unfamiliarity of that environment rather than upon

anything far-fetched or fanciful in their comparisons; but, apart from this, they are splendidly direct and spontaneous. Even in Umayyad times, criticism turned rather on the ideas expressed than on the form into which they were cast, as we plainly see from an anecdote related in the charming history of al-Fakhri (ed. Ahlwardt, pp. 149-150), according to which 'Abdu'l-Malik (reigned A.D. 685-705) one day asked his courtiers what they had to say about the following verse:—

*Ahlmu bi-Da'd<sup>a</sup> ma hayaytu, fa in amut,  
Fa-wil-harab<sup>a</sup> mim man yahimu bil<sup>a</sup> ba'di!*

"I shall continue madly in love with Da'd so long as I live,  
and, if I die,  
Alack and alas for him who shall be in love with her after  
me!"

They replied, "A fine sentiment." "Nay," said 'Abdu'l-Malik, "this is a fellow over-meddlesome after he is dead. This is not a good sentiment." The courtiers agreed. "How then," continued the Caliph, "should he have expressed himself?" Thereupon one of those present suggested for the second line:—

*. . . Uuakkil bi Da'd<sup>a</sup> man yahimu bil<sup>a</sup> ba'di!*

*. . . "I will assign to Da'd one who shall love her after me!"*

"Nay," said 'Abdu'l-Malik, "this is [the saying of] a dead man who is a procurer and a go-between." "Then how," the courtiers demanded, "should he have expressed himself?" "Why," said the Caliph, "he should have said:—

*. . . Fa-la zalulat Da'd<sup>a</sup> li dhi khullat<sup>a</sup> ba'di!*

*. . . ; 'and if I die,  
Da'd shall be no good to any lover after me!'"*

Here, then, it is wholly a question of the idea expressed, not of the form in which it is cast.

Now see what that greatest philosophical historian of the Arabs, the celebrated Ibn Khaldún (born in Tunis, A.D. 1332; died in Cairo, A.D. 1406) says in chap. xlvii of the sixth section of his masterly *Prolegomena*,<sup>1</sup> which is headed: "That the Art of composing in verse or prose is concerned only with words, not with ideas":—

Ibn Khaldún  
on "Moulds"  
or Models  
of Style.

"Know," he begins, "that the Art of Discourse, whether in verse or prose, lies only in words, not in ideas; for the latter are merely accessories, while the former are the principal concern [of the writer]. So the artist who would practise the faculty of Discourse in verse and prose, exercises it in words only, by storing his memory with models from the speech of the Arabs, so that the use and fluency thereof may increase on his tongue until the faculty [of expressing himself] in the language of Muḍar becomes confirmed in him, and he becomes freed from the foreign idiom wherein he was educated amongst his people. So he should imagine himself as one born and brought up amongst the Arabs, learning their language by oral prompting as the child learns it, until he becomes, as it were, one of them in their language. This is because, as we have already said, language is a faculty [manifested] in speech and acquired by repetition with the tongue until it be fully acquired. Now the tongue and speech deal only with words, while ideas belong to the mind. And, again, ideas are common to all, and are at the disposal of every understanding, to employ as it will, needing [for such employment] no art; it is the construction of speech to express them which needs art, as we have said; this consisting, as it were, of moulds to contain the ideas. So, just as the vessels wherein water is drawn from the sea may be of gold, or silver, or pottery, or glass, or earthenware, whilst the water is in its essence one, in such wise that the respective excellence [of each] varies according to the vessels filled with water, according to the diversity of their species, not according to any difference in the water; just so the excellence and eloquence of language in its use differs according to the different grades of speech in which it is expressed, in respect of its con-

<sup>1</sup> Beyrout ed. of A.D. 1900, p. 577; vol. iii, p. 383, of de Slane's French translation.

formity with the objects [in view], while the ideas are [in each case] invariable in themselves. He, then, who is incapable of  
 lytic who, desiring to rise up, cannot do so, for loss of the power  
 thereunto"

With these "moulds" (*asālib*, plural of *uslūb*), wherein, as it were, we cast our ideas, and so give them style and distinction, Ibn Khaldūn deals at some length, recommending as models of expression the pre-Islāmic pagan poets of the Arabs; Abū Tammām, the compiler of the *Hamāsa*, who died about the middle of the ninth century; Kulthūm b. 'Umar al-'Attābī, who flourished in the reign of Hārūn-r-Rashīd; Ibnu'l-Mu'tazz, whose one day's Caliphate was extinguished in his blood in A.D. 908; Abū Nuwās, the witty and disreputable Court-poet of ar-Rashīd; the Sharīf ar-Radī (died A.D. 1015); 'Abdu'llāh b. al-Muqaffā', the apostate Magian, put to death in A.D. 760; Sahl b. Hārūn (died A.D. 860), the *wazīr* Ibnu'z-Zayyāt (put to death in A.D. 847); Badī'u'z-Zamān al-Hamadhānī, the author of the first *Maqāmāt* (died A.D. 1008), and the historian of the House of Buwayh, as-Sābī (died A.D. 1056). He who takes these as models, and commits their compositions to memory, will, says Ibn Khaldūn, attain a better style than such as imitate later writers of the twelfth and thirteenth centuries of our era, like Ibn Sahl, Ibnu'n-Nabīh, al-Baysānī, and 'Imādu'd-Dīn al-Kātib of Iṣfahān. And so Ibn Khaldūn, logically enough from his point of view, defines poetry (Beyrout ed. of A.D. 1900, p. 573) as follows:—

"Poetry is an effective discourse, based on metaphor and descriptions, divided into parts [*i.e.*, verses] agreeing with one another in metre and rhyme, each one of such parts being independent in scope and aim of what precedes and follows it, and conforming to the moulds [or styles] of the Arabs appropriated to it"

And about a page further back he compares the writer, whether in prose or verse, to the architect or the weaver, in that he, like them, must work by pattern ; for which reason he seems inclined to agree with those who would exclude al-Mutanabbí and Abu'l-'Alá al-Ma'arrí from the Arabian Parnassus *because* they were original, and "did not observe the moulds [or models sanctioned by long usage] of the Arabs."

Turning now to the Persians, we find, as we should naturally expect in these apt pupils of the Arabs, that precisely similar ideas maintain in this field also. "The words of

Conservatism of  
Persian poetry  
and prose styles.

the secretary (or clerk in a Government office) will not," says the author of the *Chahár Maqála*, "attain to this elevation until he becomes familiar with every science, obtains some hint from every master, hears some aphorism from every philosopher, and *borrow*s some elegance from every man of letters." To this end the aspirant to literary skill is advised in particular to study, with a view to forming and improving his style, in Arabic the Qur'án, the Traditions, the proverbial sayings of the Arabs, and the writings of the Şáhib Isma'íl b. 'Abbád, aş-Şábl, Ibn Qudáma, Badí'u'z-Zamán al-Hamadhání, al-Ĥarírí, and other less well-known writers, with the poems of al-Mutanabbí, al-Abíwardí, and al-Ghazzí ; and, in Persian, the *Qábus-náma* (composed by Kay-Ká'ús, the Ziyárid ruler of Tabaristán, in A.D. 1082-83), the *Sháhnáma* of Firdawsí, and the poems of Rúdagí and 'Unşurí. This intense conventionality and conservatism in literary matters, broken down in Turkey by the New School led to victory by Ziyá Pasha, Kemál Bey, and Shinásí Efendi, maintains an undiminished sway in Persia ; and if, on the one hand, it has checked originality and tended to produce a certain monotony of topic, style, and treatment, it has, on the other, guarded the Persian language from that vulgarisation which the triumph of an untrained, untrammelled, and unconventional genius of the barbaric-degenerate type tends to produce in our own and other European tongues.

The models or "moulds" in Persian, as in Arabic, have, it is true, varied from time to time and, to a certain extent, from place to place, for, as we have seen, the canons of criticism adopted by Dawlatshah at the end of the fifteenth century differ widely from those laid down by the author of the *Chahār Maqāla* in the middle of the twelfth, while Ibn Khaldūn's severe and classical taste prevented him from approving the rhetorical extravagances which had prevailed amongst his Eastern co-religionists and kinsfolk for nearly three centuries. Yet simplicity and directness is to be found in modern as well as in ancient writers of Persian verse and prose, the *Īqān* ("Assurance") of the Bābī, written by Bahā'u'llāh about A.D. 1859, is as concise and strong in style as the *Chahār Maqāla*, composed some seven centuries earlier, and the verse of the contemporary Passion Play (*ta'ziya*) or of the popular ballad (*tasnif*) is as simple and natural as one of Rudagī's songs, while the flabby, inflated, bombastic style familiar to all students of the *Anwār-i-Suhayli* has always tended to prevail where the patrons of Persian literature have been of Turkish or Mongolian race, and reaches its highest development in the hands of Ottoman writers like Veysi and Nergisi.

Bombast and inflation an accidental, not an essential, quality of Persian literary style

## CHAPTER II

### THE GHAZNAWÍ PERIOD, UNTIL THE DEATH OF SULTÁN MAHMÚD

TOWARDS the end of the tenth century of our era Persia, though still nominally subject to the Caliph of Baghdád (at this time al-Qádir bi'lláh, whose long reign lasted from A.D. 991 to 1031), was in fact divided between the Sámánids, whose capital was at Bukhárá, and the Daylamite House of Buwayh, who dominated the southern and south-western provinces and were practically absolute in Baghdád itself, the Caliph being a mere puppet in their hands.<sup>1</sup> Besides these, two small dynasties, the Houses of Ziyár and Hasanawayh, ruled respectively in Tabaristán (the modern Gílán and Mázandarán, lying between the southern shore of the Caspian and the Elburz Mountains) and Kurdistán. All of these dynasties appear to have been of Íránian (Persian or Kurdish) race, and none of their rulers claimed the title of *Sultán*, but contented themselves generally with those of *Amír*, *Ispahbad*, or *Malik*: in other words, they regarded themselves as princes and governors, but not as kings.

Al-Bírúní, the great chronologist, who flourished about A.D. 1000, and is therefore a contemporary witness for the period of which we are now speaking, discusses at some length the pedigrees of the three more important of the four dynasties

<sup>1</sup> See Stanley Lane-Poole's *Mohammadan Dynasties*, p. 140.

mentioned above.<sup>1</sup> On the pedigree of the Buwayhids, who traced their descent from the Sāsānian king Bāhrām Gūr, he casts, it is true, some doubt, and adds that certain persons ascribed to them an Arabian origin, but, whether or no they were scions of the ancient Royal House of Persia, there can be no reasonable doubt as to their Persian nationality. Concerning the House of Samān he declares that "nobody contests the fact" that they were descended from Bahrām Chubin, the great *marzubān*, or Warden of the Marches, who raised so formidable an insurrection during the reign of the Sāsānian king Khusrāw Parwīz (A.D. 590-627), whilst of the Ziyārids he similarly traces the pedigree up to the Sāsānian king Qubādīh (A.D. 488-531). We must, however, bear in mind that personal and political bias may have somewhat influenced al-Biruni's doubts and assurances in this matter, since he could hardly refrain from professing certainty as to the noble pedigree claimed by his generous and enlightened patron and benefactor Qābus, the son of Washmīr the Ziyārid, entitled *Shamsu'l-Ma'ālī*, "the Sun of the Heights," whom also he may have thought to please by his aspersions on the House of Buwayh. Confirmation of this view is afforded by another passage in the same work (p. 131 of Sachau's translation), where al-Biruni blames the Buwayhids for the high sounding titles bestowed by them on their ministers, which he stigmatises as "nothing but one great lie," yet a few lines lower lauds his patron *Shamsu'l-Ma'ālī* ("the Sun of the Heights") for choosing for himself "a title the full meaning of which did not exceed his merits."

Khurāsān, the realm of the Sāmānids (which at that time greatly exceeded its modern limits and included much of what is now known as Transcaspiā or Central Asia), was, as has been fully explained in the *Prolegomena* to this work, the cradle of "modern," i.e., post Muhammadan, Persian litera-

<sup>1</sup> See Sachau's translation of the *Chronology of Ancient Nations*, pp. 44-48.



ture. But in spite of the enthusiasm with which ath-Tha‘álíbí<sup>\*</sup> speaks of the galaxy of literary talent assembled at Bukhárá, it is not to be supposed that in culture and science Khurásán had outstripped Fárs, the cradle of Persian greatness, and the south of Persia generally. Ath-Tha‘álíbí himself (*loc. cit.*, p. 3) cites an Arabic verse by the poet Abú Aḥmad b. Abí Bakr, who flourished about the end of the ninth century of our era at the Sámánid Court, which points very clearly to the intellectual inferiority of Khurásán to ‘Iráq; and a doggerel rhyme current in Persia at the present day stigmatises the Khurásánís as “clowns” (*aldang*).<sup>2</sup> Yet in Khurásán undoubtedly it was that the literary revival of the Persian language first began after the Muhammadan conquest; and that because it was the most remote province of the Caliph’s domains and the furthest removed from Baghdád, the centre and metropolis of that Islámic culture of which the Arabic language was, from Spain to Samarqand, the recognised medium, until the destruction of the Caliphate by the barbarous Mongols in the middle of the thirteenth century. In Ṭabaristán also, another remote province, which, first under its Zoroastrian *Ispahbads* (who long survived the fall of their Sásánian masters), then under Shí‘ite rulers of the House of ‘Alí, and lastly under the House of Ziyár, long maintained itself independent of the Caliphs of Baghdád and the Sámánid rulers of Khurásán, a pretty high degree of literary culture is implied by many remarks in the earliest extant history of that province composed by Ibn Isfandiyár (who flourished in the first half of the thirteenth century); for he mentions numerous Arabic works and cites many Arabic verses produced there in the ninth and tenth

<sup>\*</sup> *Yatímatu’-d-Dahr*, Damascus edition, vol. iv, pp. 33-4. The passage is translated in the *Prolegomena* of this work, pp. 365-6. See also B. de Meynard’s *Tableau Littéraire du Khorassan et de la Transoxiane au IV<sup>e</sup> siècle de l’Hégire* in the *Journal Asiatique* for March-April, 1854, pp. 293 et seqq.

<sup>2</sup> See my *Year amongst the Persians*, p. 232.

centuries of our era, particularly under the Zaydī Imāms (A.D. 864-928),<sup>1</sup> as well as some Persian works and one or two in the peculiar dialect of Ṭabaristān.<sup>2</sup> As regards the House of Buwayh, Shi'ites and Persians as they were, it appears at first sight remarkable that so little of the literature of the Persian Renaissance should have been produced under their auspices, seeing that they were great patrons of learning and that the phrase "more eloquent than the two *Sāds*" (i.e., the *Ṣāhib Ismā'īl b. 'Aḥbād* and *as-Ṣābi*, the great minister and the great historian of the House of Buwayh) had become proverbial<sup>3</sup>, but the fact that the literature produced under their auspices was almost entirely Arabic is explained, as already remarked, by the closer relations which they maintained with Baghdad, the seat of the Caliphate and metropolis of Islam. Yet we cannot doubt that Persian poetry as well as Arabic was cultivated at the Buwayhid Courts, and indeed *Muḥammad 'Awfi*, the oldest biographer of Persian poets whose work (entitled *Lubāb al-Albāb*) has been preserved to us, mentions at least two poets who wrote in Persian and who enjoyed the patronage of the *Ṣāhib Ismā'īl b. 'Aḥbād*, viz., *Mansur b. 'Alī of Ray*, poetically surnamed *Mantiqī*, and *Abu Bakr Muḥam-*

<sup>1</sup> See especially Section I, ch. iv (ff. 42<sup>b</sup> et seqq. of the Ind. a. Office MS pp. 42 et seqq. of my translation) which treats of the "Kings, nobles, saints and famous men, scribes, physicians, astronomers, philosophers and poets of Ṭabaristān." *Abu 'Amr* (circ. A.D. 870) who is called "the poet of Ṭabaristān" for excellence. *Abul 'Ala as-Sarwī* and the *Sayyid al-Uṭrush* were all notable poets, while to the *Sayyid Abul Husayn* a number of Arabic prose works are ascribed. Five of the most famous of which are named.

<sup>2</sup> A good many verses in the dialect of Ṭabaristān are cited by *Ibn Isfandiyār* including some composed by the *Ispahbad Khurshīd b. Abul Qasim* of *Mamūr* and *Barbad* of *Jarūd*, but the oldest work composed in this dialect of which we have any knowledge appears to have been the *Yūki ndīra* which formed the basis of the Persian *Mar ubdu ndma* (see *Schefer's Chrestomathie Persane* vol. II p. 195). Ṭabari verses by *Alī Piruza* called *Diwarwaz* a contemporary of the Buwayhid *Aḥmad Dawla* (middle of the tenth century) are also cited by *Ibn Isfandiyār*.

<sup>3</sup> *Ibn Isfandiyār*, p. 90 of my translation.

mad b. 'Alí of Sarakhs, surnamed *Khusrawí*.<sup>1</sup> The former, as 'Awfí tells us, was greatly honoured by the Šáhib, in whose praise he indited Persian *qaṣidas*, of which specimens are given; and when Badí'u'z-Zamán al-Hamadhání (the author of a celebrated collection of *Maqámát*, which, in the command of all the wealth and subtlety of the Arabic language, is deemed second only to the homonymous work of his more famous successor, al-Ḥarírí) came as a lad of twelve to the Šáhib's reception, his skill in Arabic was tested by bidding him extemporise an Arabic verse-translation of three Persian couplets by this poet.<sup>2</sup> Khusrawí, the second of the two poets above-mentioned, composed verses both in Arabic and Persian in praise of Shamsu'l-Ma'álí Qábús b. Washmgír, the Ziyárid ruler of Tabaristán, and the Šáhib; while Qumrí of Gurgán, another early poet, sung the praises of the same prince.

Far surpassing in fame and talent the poets above mentioned was that brilliant galaxy of singers which adorned the Court

Sultán Maḥmúd  
of Ghazna.

of the great conqueror, Sultán Maḥmúd of Ghazna, who succeeded to the throne of his father Subuktigín in A.D. 998. The dynasty which under his energetic and martial rule rose so rapidly to the most commanding position, and after his death so quickly declined before the growing power of the Seljúqs, was actually founded in A.D. 962 by Alptigín, a Turkish slave of the House of Sámán, at Ghazna, in the heart of the Afghan highlands; but its political significance only began some fourteen years later on the accession of Maḥmúd's father Subuktigín, the slave of Alptigín. This great Maḥmúd, therefore, the champion of Islám, the conqueror of India, the ruthless foe of idolatry, "the Right Hand of the Commander of the Faithful" (*Yamínu Amirí'l-Mil'minín*, or *Yamínu'd-Dawla*), was the son of "the slave of a slave"; a fact of which Firdawsí made full

<sup>1</sup> See vol. ii of the *Lubáb*, lately published in my Persian Historical Text Series by Messrs. Brill of Leyden, pp. 16-19.

<sup>2</sup> The verses are given in the *Prolegomena* pp. 463-464.

use in that bitter satire<sup>1</sup> wherein the disappointment of his legitimate hopes of an adequate reward for his thirty years' labour on his immortal epic, the *Shāh-nāma*, found full expression, turning, as it were, in a breath into infamy that reputation as a patron of letters which the King so eagerly desired; so that, as Jāmī, writing five centuries later, says:—

“*Guzasht shaukāl-i-Mahmūd, u dar fasāna na-mānd*  
*Juz in qadar, ki na-dānist qadr-i-Firdawsī.*”

“Gone is the greatness of Mahmūd, departed his glory,  
And shrunk to ‘*He knew not the worth of Firdawsī*’ his story.”

Following the plan which we have adopted in the first part of this History, we shall speak but briefly of Sultān Mahmūd himself, and concentrate our attention on the literary and scientific activity of which, by virtue rather of compulsion than attraction, his Court became for a while the focus. Of military genius and of statecraft his achievements afford ample evidence, so that he pushed back the Buwayhids, absorbed the realms of the Ziyārids, overthrew the Sāmānids, invaded India in twelve successive campaigns in twice that number of years (A.D. 1001–24), and enlarged the comparatively narrow borders of the kingdom which he had inherited until it extended from Bukhārā and Samarqand to Guzerāt and Qinnawj, and included Afghānistān, Transoxiana, Khurāsān, Tabaristān, Sīstān, Kashmīr, and a large part of North-Western India. He finally died in A.D. 1030, and within seven years of his death the kingdom which he had built up had practically passed from his House into the hands of the Seljūqid Turks, though the House of Ghazna was not finally extinguished until A.D. 1186, when the kings of Ghūr wrested from them their last Indian possessions and gave them their *coup de grâce*.

Sultān Mahmūd has often been described as a great patron of letters, but he was in fact rather a great kidnapper of

<sup>1</sup> See p. 81 *supra*

literary men, whom (as we have already seen in the case of Firdawsí) he often treated in the end scurvily enough. Of the scientific writers of that time none were greater than Avicenna (Abú 'Alí ibn Síná), the physician-philosopher who, himself the disciple of Aristotle and Galen, was during the Middle Ages the teacher of Europe, and al-Bírúní, the historian and chronologist. These two men, of whom the former was born about A.D. 980 and the latter about seven years earlier, together with many other scholars and men of letters, such as Abú Saḥl Masíḥí the philosopher, Abu'l-Ḥasan Khammár the physician, and Abú Naṣr 'Arráq the mathematician, had found, as we learn from the *Chahár Maqála* (Anecdote xxxv, pp. 118-124 of my translation), a happy and congenial home at the Court of Ma'mún b. Ma'mún, Prince of Khwárazm, whose territories were annexed by Sulṭán Maḥmúd in A.D. 1017.\* Shortly before this date Sulṭán Maḥmúd sent to Ma'mún by the hand of one of his nobles, Ḥusayn b. 'Alí b. Miká'il, a letter to the following effect :—

"I have heard that there are in attendance on Khwárazmsháh several men of learning, each unrivalled in his science, such as So-and-so and So-and-so. You must send them to my Court, so that they may have the honour of being presented thereat. We rely on being enabled to profit by their knowledge and skill, and request this favour on the part of the Prince of Khwárazm."

Of course this letter, in spite of its comparatively polite tenour, was in reality a command, and as such Ma'mún understood it. Summoning the men of learning referred to in the letter, he addressed them as follows :—"The Sulṭán is strong, and has a large army recruited from Khurásán and India; and he covets 'Iráq [? Khwárazm]. I cannot refuse to obey his order, or be disobedient to his mandate. What say ye on this

\* See Sachau's translation of al-Bírúní's *Chronology of Ancient Nations*, p. viii.

Avicenna  
escapes the  
clutches of  
Sulṭán Maḥmúd.

matter ? " Three of them, al-Bīrūnī, Khammār, and ʿArrāq, moved by the accounts they had heard of the Sultān's generosity, were willing to go ; but Avicenna and Masīhī were unwilling, and, with the connivance of Ma'mūn, privily made their escape. Overtaken by a dust-storm in the desert, Masīhī perished ; while Avicenna, after experiencing terrible hardships, reached Abīward, whence he made his way successively to Tūs, Nīshāpūr, and ultimately Gurgān, over which the enlightened and accomplished Qābūs b. Washmgīr Shamsu'l-Ma'ālī (killed in A.D. 1012) then held sway. Now, of the learned men whom Sultān Maḥmūd had demanded, it was Avicenna whom he especially desired to secure ; so, on learning of his escape, he caused a portrait of him to be circulated through the lands. Avicenna, having succeeded in restoring to health a favourite kinsman of Qābūs, was summoned before that Prince, who at once recognised him from the portrait, but, instead of surrendering him to Maḥmūd, maintained him honourably in his service until the philosopher-physician went to Rāy and entered the service of ʿAlā'u'd-Dawla Muḥammad, whose minister he became. During this period, as we learn from Anecdote xxxvii (pp. 125-128 of my translation) of the *Chahār Maqāla*, he managed, in spite of his manifold official duties, to write daily, in the early morning, some two pages of his great philosophical work, the *Shifā*.

Let us turn now for a moment to al-Bīrūnī's adventures at the Court of Ghazna, as described in Anecdote xxiii (pp. 92-95 of my translation) of the *Chahār Maqāla*.

Al-Bīrūnī and Sultān Maḥmūd. One day the Sultān, while seated in his four-doored summer-house in the Garden of a Thousand Trees in Ghazna, requested al-Bīrūnī to forecast, by his knowledge of the stars, by which door the King would leave the building. When al-Bīrūnī had complied with this command, and had written his answer secretly on a piece of paper which he placed under a quilt, the Sultān caused a hole to be

made in one of the walls, and by this quitted the summer-house. Then he called for al-Bírúní's prognostication, and found to his disgust that on it was written, "The King will go out by none of these four doors, but an opening will be made in the eastern wall by which he will leave the building." Sultán Maḥmúd, who had hoped to turn the laugh against al-Bírúní, was so angry that he ordered him to be cast down from the roof. His fall was, however, broken by a mosquito-curtain; and, on being again brought before the Sultán and asked whether he had foreseen this, he produced from his pocket a note-book in which was written, under the date, "To-day I shall be cast down from a high place, but shall reach the earth in safety, and arise sound in body." Thereupon the Sultán, still more incensed, caused him to be confined in the citadel, from which he was only released after six months' imprisonment at the intercession of the prime minister, Aḥmad ibn Ḥasan al-Maymandí, who, taking advantage of a favourable moment, said to Maḥmúd, "Poor Abú Rayḥán [al-Bírúní] made two such accurate predictions, and, instead of decorations and a robe of honour, obtained but bonds and imprisonment!" "Know, my lord," replied the Sultán, "that this man is said to have no equal in the world save Avicenna, but both his predictions were opposed to my will; and Kings are like little children—in order to receive rewards from them, one should speak in accordance with their opinion. It would have been better for him on that day if one of those two predictions had been wrong. But to-morrow order him to be brought forth, and to be given a horse caparisoned with gold, a royal robe, a satin turban, a thousand *dīnārs*, a slave, and a handmaiden." By such tardy reparation, as in the similar case of Firdawsí, did Sultán Maḥmúd seek to atone for acts of meanness and injustice committed in a fit of causeless ill-temper or unreasoning suspicion.

Another notable man of letters, Abu'l-Fath al-Buṣṭí, celebrated for his skill in Arabic verse and prose composition,

was carried off by Sultán Mahmúd's father Subuktigin when he captured the city of Bust from its ruler Báytuz

Abu'l Fath  
al Busti.

This eminent secretary and poet afterwards passed into the service of Mahmud, but finally died at Bukhárá in exile in A H 400 (A D 1009) <sup>1</sup>. He was extraordinarily skilled in word plays and all other artifices of literary composition. His most celebrated poem, which, as al Maníní informs us, was greatly appreciated and often learned by heart in his time, and which is still recited in Cairo coffee-houses by the *muhaddithun*, or professional story-tellers, begins —

*Ziyádatul mar' fí dunyáhu nuqsan" Wa ribhu hu ghayru mahdíl  
khayr khusran" <sup>2</sup>*

"A man's increase in worldly wealth doth oft-times loss betide  
And all his pains save Virtue's gains but swell the debit side

The following Arabic verses by him are also cited by Dawlatsháh —

' I counsel you O Kings of Earth to cease not  
Seeking good name for well doing and right  
Spending your 'white and 'red to purchase honour,  
Which shall not wane with change of 'black and 'white ' <sup>3</sup>  
These are the lasting spoils of Mahmud's prowess  
Which spoils we share when we his praise indite

The date of his death is thus given in a verse by Malik 'Imád i Zawzaní —

<sup>1</sup> See vol iv of the *Yatimatul Dahr* pp 204 231 Utbi's *Tarikhul Yamani* (Cairo A H 1286) vol i pp 67-72 with al Maníní's commentary and Ibn Khallikan (de Slane's translation) vol ii pp 314 315

<sup>2</sup> This *qasida* is given in vol i of Ziya Bey's *Aharábát* pp 271-273

<sup>3</sup> By 'white and red' silver and gold are meant and by 'black and white' night and day



"Shaykh of lofty worth Abu'l-Fath Majdu'd-Din, a man who was  
 Leader of all wits and scholars and of orators the best ;  
 When four centuries and thirty years from Ahmad's Flight had  
 passed,  
 Wended in the month of Shawwāl hence unto his Home of  
 Rest."

It was, indeed, a time when literary men were highly esteemed and eagerly sought after, each more or less independent ruler or local governor striving to emulate his rivals and peers in the intellectual brilliancy of his *entourage*. The main centres of such patronage were, besides Ghazna, Sultan Mahmūd's capital, Nīshápūr, the seat of his brother Abu'l-Mudhaffar Naṣr's government in Khurāsān, and, till the extinction of the Sāmānid dynasty about A.D. 1000, Bukhārā,<sup>\*</sup> the various cities in Southern and Western Persia subject to the House of Buwayh, the Courts of the Sayyids and Ziyārid Princes of Ṭabaristān, and the Court of the three Khwārazmshāhs named Ma'mūn in K̲h̲iṣṣā. On the literary luminaries of each of these Courts a monograph might be written, and in each case the materials, though scattered, are abundant, including, for the Arabic-writing poets, the often-cited *Yatlmatu'd-Dahr* of Abū Maṣṣūr ath-Tha'ālibī, and its supplement, the hitherto unpublished *Dumyatu'l-Qaṣr* of al-Bākhharzī ; for the poets and men of letters of Ṭabaristān, the monographs on the history of that most interesting province published by Dorn at St. Petersburg (A.D. 1850-58) and the more ancient history of Ibn Isfandiyār, of which an abridged translation by myself forms the second volume of the Gibb Memorial Series ; and, for Iṣfahān, the rare monograph on that city of which I published an abstract in the *Journal of the Royal Asiatic Society* for July and October, 1901 ; besides the more

\* For a description of the literary splendour of this city under the Sāmānids, see the previous volume of this History, pp. 365-366.

general historical and biographical works of Ibnu'l-Athir, Ibn Khallikan, al-'Utbī, and others

Most of the literary and scientific men and poets of the time wandered from Court to Court, dedicating a work or a poem to each of their various patrons. Thus the above-mentioned Abū Mansūr ath-Tha'ālibī of Nishāpūr dedicated his *Latā'ifu'l-Ma'ārif* to the Sāhib Isma'īl b. 'Abbād,<sup>2</sup> the great minister of the Buwayhid Prince Fakhru'd-Dawla; the *Mubhiy* and the *Tamaththul wa'l-Muhādara* to Shamsu'l-Ma'ālī Qābūs b. Washmgīr, the *Sihru'l-Balāgha* and *Fiqhu'l-Lugha* to the Amīr Abu'l-Fadl al-Mikālī; the *Nihāya fī'l-Kindya*, the *Nathru'n-Nadhm*, and the *Latā'if wa'dh-Dhard'if* to Ma'mūn b. Ma'mūn Khwārazmshāh, and so on.<sup>3</sup> So also that great and admirable scholar Abū Rayhān al-Bīrūnī (born A.D. 973)

spent the earlier part of his life, as we have already seen, under the protection of the Ma'mūnī Princes of Khwārazm or Khiva; then visited the Court of that liberal patron of scholars, Shamsu'l-Ma'ālī Qābūs b. Washmgīr in Tabaristān, and dedicated to him his *Chronology of Ancient Nations* about A.D. 1000; then returned to Khwārazm,<sup>4</sup> whence, as we have seen, he was carried off to Afghānistān about A.D. 1017, by Sultān Mahmūd of Ghazna, in whose service he remained until the death of that monarch in A.D. 1030, shortly after which event he published the second of his most notable works, the *Indica*, of which the learned editor and translator, Dr. Sachau, remarks (p. xxii of his Preface to the text) that "if in our days a man began studying Sanskrit

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<sup>2</sup> See p. 2 of de Jong's edition (Leyden, 1868)

<sup>3</sup> Lists of ath-Tha'ālibī's numerous works will be found in Brockelmann's *Gesch. d. Arab. Litt.*, vol. 1, pp. 284-286, and on pp. ix et seqq. of Zotenberg's Preface to his edition of the *Ghuraru Aklbari Muluki l Furs* ('*Histoire des Rois des Perses*'), which work is dedicated to the brother of Sultan Mahmud, Abul Mudhaffar Nasr. For other dedications of this prolific writer's works, see note 2 on p. xi of Zotenberg's above-mentioned Preface

and Hindú learning with all the help afforded by modern literature and science, many a year would pass before he would be able to do justice to the antiquity of India to such an extent and with such a degree of accuracy as al-Birúní has done in his *Indica*." And within a few years of this publication, he produced his bi-lingual *Tafhīm*<sup>1</sup> on Astronomy, and his *Qánīnu'l-Mas'ūdi* on the same subject, the former written for the Lady Rayhāna of Khwārazm, and the latter dedicated to Sultān Mas'ūd b. Maḥmūd b. Subuktigīn; while at a later date he dedicated his work on precious stones<sup>2</sup> to this Mas'ūd's son and successor, Mawdūd.

Thus during the earlier Ghaznawī period there were, apart from Ghazna, four separate centres of attraction to men of letters in the wider Persia of those days; to wit, the Buwayhid minister, the Ṣāhib Isma'īl b. 'Abbād, who resided generally at Iṣfahān or Ray; the Ṣāmānī Court at Bukhārā; the Court of Shamsu'l-Ma'ālī Qábūs b. Washmgīr in Tabaristān, not far from the Caspian Sea; and the Court of the Ma'mūnī Khwārazmshāhs in Khiva. But in the twenty years which elapsed between A.D. 997 and 1017 the Ṣāhib had died (in A.D. 997); the Ṣāmānī dynasty had fallen (A.D. 999); Shamsu'l-Ma'ālī had been murdered by his rebellious nobles (A.D. 1012); and Ma'mūn II of Khwārazm had also been killed by rebels, and his country annexed by Sultān Maḥmūd (A.D. 1017), who thus, by conquest rather than by any innate merit, nobility, or literary talent such as distinguished his rivals above mentioned, became possessed of their men of letters as of their lands. Thus of the Ṣāhib ath-Tha'ālibī says in his *Tatma*<sup>3</sup> :—

The four centres  
of culture in  
Persia, apart  
from Ghazna.

The Ṣāhib  
Isma'īl b.  
'Abbād.

<sup>1</sup> See Rieu's *Persian Catalogue*, pp. 451-452, where the Persian version (in a MS. dated A.D. 1286) is described.

<sup>2</sup> For a list of his works, see Brockelmann, *op. cit.*, vol. i, pp. 475-476.

<sup>3</sup> Cited by Ibn Khallikān, de Slane's translation, vol. i, pp. 212-213.

"I am unable to find expressions sufficiently strong to satisfy my wishes, so that I may declare to what a height he attained in learning and philological knowledge, how exalted a rank he held by his liberality and generosity, how far he was placed apart by the excellence of his qualities, and how completely he united in himself all the various endowments which are a source of just pride to their possessor, for my words aspire in vain to attain a height which may accord with even the lowest degree of his merit and his glory, and my powers of description are unequal to portraying the least of his noble deeds, the lowest of his exalted purposes

To this Ibn Khallikān adds —

'The number of poets who flocked to him and celebrated his praises in splendid *qasidas* surpassed that which assembled at the Court of any other

Shamsu'l-Ma'ālī Qābūs b. Washmġr, the ruler of Tabaristān, was of the noble and ancient house of Qārīn (the Qārīnwand), one of the seven most honourable stocks of Sāsānian Persia, whose members the Arab historians call the *ahlu'l-buyūtāt*. His pedigree is traced by al-Bīrūnī<sup>1</sup> up to the Sāsānian King Qubādh, the father of Nushirwān. Ibn Isfandiyār, in his History of Tabaristan, says that whoever desires to appreciate his greatness and goodness should read what is said of him by Abu Mansūr ath-Tha'ālībī and al-'Uṭbī in their works.<sup>2</sup> A compilation of his sayings was made by al-Yazdādī, who entitled it *Qarā'nu Shamsu'l Ma'ālī wa Kamalu'l-Balagha*. From this last work Ibn Isfandiyār cites some thirty lines, and praises the extraordinary eloquence of Qābūs in the Arabic language, his courage and skill in all manly exercises, and his knowledge of philosophy, astronomy, and astrology. He wrote in Arabic a treatise on the astrolabe, on which Abu Ishāq as Sabī pronounced a most favourable judgement. He maintained, through his chamberlain 'Abdu's Salam, a regular

<sup>1</sup> *Chronology of Ancient Nations* Sachau's translation p. 47

<sup>2</sup> See vol. III of the Damascus ed. of the *Yahima* p. 288 and vol. II of al-Uṭbī's History (Cairo ed. of A.H. 1286) pp. 14-17 and 172-178

correspondence with the Sálíb mentioned in the preceding paragraph, and his minister, Abu'l-'Abbás Ghánimí, corresponded with Abú Naşr al-'Utbí, the historian of Sultán Maḥmúd, who also cites (vol. ii, pp. 18-26), with approval and admiration of its style, a short treatise in Arabic composed by Shamsu'l-Ma'áll on the respective merits of the Prophet's Companions.<sup>1</sup> Unfortunately, with all these gifts of mind, birth, and character, he was stern, harsh, suspicious, and at times bloodthirsty. The execution of one of his chamberlains named Hájib Na'ím,<sup>2</sup> on the suspicion of embezzlement, was the final cause which drove his nobles into revolt, and impelled them to depose him and put him to death, and to make king over them his son Minúchihr Falaku'l-Ma'álí, chiefly known to Persian scholars as the patron from whom the Persian poet Minúchihrí (author of the *qaşida* translated in the last chapter, pp. 30-34 *supra*) took his *nom de guerre*.

Of other more distant rulers contemporary with Sultán Maḥmúd it is sufficient to say that the 'Abbásid Caliph of Baghdad during the whole of his reign was Character and titles of Sultán Maḥmúd. al-Qádir bi'lláh, while of the Fátimid Anti-Caliphs of Egypt, Abú 'Alí Mansúr was reigning during the first two-thirds and adh-Dháhír during the last third. Maḥmúd is said to have been the first Muslim sovereign who assumed the title of Sultán (a word properly meaning "Power" or "Authority"), and appears from al-'Utbí's History (vol. i, p. 21) to have also styled himself, as do the Ottoman Sultáns until the present time, "the Shadow of God on His earth" (*Dhillu'lláhi fí arđihi*). He recognised the supreme spiritual power of his nominal suzerain the Caliph of Baghdad, and was a fanatical Sunní.<sup>3</sup> His full titles ran

<sup>1</sup> *Loc. cit.*, vol. ii, pp. 17-26.

<sup>2</sup> See al-'Utbí's History, Cairo ed. of A.H. 1286, vol. ii, pp. 172-178.

<sup>3</sup> See Ibnu'l-Athír's *Chronicle*, under the year A.H. 420 (A.D. 1029), which shows him, at the very end of his life, crucifying Ismá'ílís, exiling Mu'tazilites, and burning philosophical, scientific, and heretical books.

(al-'Utbí, i, p. 31) *Al-Amlr as-Sayyid al-Malik al-Mu'ayyad Yamīnu'd-Dawla wa Amlnu'l-Milla Abu'l-Qásim Mahmūd b Nāṣiru'd-Dīn Abū Mansūr Subuktigīn Malīku'sh-Sharq bi-ṭanbayhi*. His most celebrated minister was Abu'l-Qásim Ahmad b al-Hasan al-Māymandī, entitled *Shamsu'l-Kufāt*, who is said to have interceded on different occasions both for al-Bīrūnī (see p. 98 *supra*) and for Firdawsī, and to whose praise many fine *qaṣidas* of contemporary poets are devoted.

We must now turn from this short general sketch of the political state of Persia at this epoch to the consideration of a few of the most distinguished writers and poets of the period. And since, should we confine our attention to those who used the Persian language, we should do a great injustice to the genius of Persia, where, as has been already observed, Arabic was at this time, and for another 250 years, generally used not only as the language of science but also of diplomacy, correspondence, and *belles lettres*, we shall begin by briefly mentioning some of the most celebrated Persian writers who chiefly or exclusively made use in their compositions of the Arabic language.

Of one of the greatest of these, Abu Rayḥān al-Bīrūnī, the author of the *Chronology of Ancient Nations* (*al-Aḥdru'l-bāqīya*), the *Indica*, the Persian *Tafhīm*, and many

Abu Rayḥān al-  
Bīrūnī.

other works (mostly lost) enumerated by his learned editor and translator, Dr Sachau, I have already spoken. For a just and sympathetic appreciation of his character and attainments, I must refer the reader to Sachau's prefaces to the translations of the first two works mentioned above, especially to pp. vi-vii of the *Indica*. He was a man of vast learning, critical almost in the modern sense, tolerant, and, as Sachau says, "a champion of the truth, a sharply-cut character of a highly individual stamp, full of real courage, and not refraining from dealing hard blows, when anything which is good or right seems to him to be at stake." He was born at Khwārazm in September, A D 973, and died, probably at Ghazna, in December, A D 1048.

Of Avicenna (Ibn Sīnā) also, another of the greatest Persian writers and thinkers of this time, who, carrying on the traditions of Aristotle in Philosophy and of Hippocrates and Galen in Medicine, exercised throughout the Middle Ages a dominant influence in both these fields, not only over Asiatic but over European thought, something has been already said. No adequate treatment of his philosophical and medical systems would be possible in a work of this character and scope, even were I competent to discuss them. Of his extant works Brockelmann (*Gesch. d. Arab. Litt.*, i, pp. 452-458) enumerates nearly a hundred, dealing with a variety of theological, philosophical, astronomical, medical, and other scientific subjects. Of these the *Shifā*, treating of physics, metaphysics, and mathematics, and the *Qānūn*, or Canon of Medicine, are the most celebrated. The former comprises eighteen volumes.

For accounts of Avicenna's life and works the reader may refer to Ibn Khallikān's *Biographies* (translation of de Slane, vol. i, pp. 440-446); the above-mentioned work of Brockelmann; Shahrīstānī's *Kitābu'l-Milāl wa'n-Nihāl*, either in the Arabic original (Cureton's edition, pp. 348-429) or in Haarbrucker's German translation (vol. ii, pp. 213-332); and the Baron Carra de Vaux' *Avicenne* (Paris, 1900). He was born near Bukhārā in A.D. 980, and died at Hamadān or Iṣfahān in A.D. 1037. "At the age of ten years," says Ibn Khallikān, "he was a perfect master of the Qur'ān and general literature, and had obtained a certain degree of information in dogmatic theology, the Indian calculus (arithmetic), and algebra." He then studied with the physician an-Nāṭilī the *Εισαγωγή* of Porphyry, Logic, Euclid, and the *Almagest*, and with Iṣma'īl the Ṣūfī, the theology of the mystics. He then applied himself to natural philosophy, divinity, and other sciences, including medicine, which he studied under the Christian physician 'Īsā b. Yahyā. At the age of seventeen his fame

as a physician was such that he was summoned to attend the Sámánid Prince Nuḥ b Maṣṣūr, who, deriving much benefit from his treatment, took him into his favour and permitted him to make use of his very valuable library, which, according to Avicenna's own account, contained "many books the very titles of which were unknown to most persons, and others which I never met with before nor since" Soon after this it unfortunately happened that this precious library was destroyed by fire, and Avicenna's enemies accused him of having purposely set fire to it so that he might be the sole depository of the knowledge which he had gleaned from some of the rare books which it contained The death of his father, and the final collapse of the Sámánid power about the end of the tenth century, caused him to leave Bukhárá for Khwárazm, where he was favoured by the Ma'múní prince, from whose Court he was obliged to fly, under the circumstances already described from the *Chahár Maqála* a few pages further back, to Nas', Abiward, Tus and ultimately Gurgán, where he was liberally entertained by Shamsu'l Ma'alí Qabus b Washmígr On the deposition and murder of this unfortunate prince, Avicenna left Gurgán for a while, and subsequently went to Ray, Qazwin and Hamádán, and lastly Işfahán, where he was in the service of the Buwayhíd Prince 'Ala'u'd-Dawla b Kakuya Having undergone many vicissitudes of sickness, imprisonment and threatened death, he ultimately died of an intestinal disorder in the summer of A D 1037 \*

\* Ibnul Athir remarks (end of the year A H 428) that there is no doubt as to the unsoundness of 'Ala u d Dawla's religious views and that it was on this account that Avicenna attached himself to his Court so that he might be unmolested in the composition of his own heretical works According to the same authority, when 'Ala u d Dawla was defeated by the troops of Ghazna in A H 425 Avicenna's books were carried off by them as part of their plunder, and were placed in one of the libraries of Ghazna where they remained until they were destroyed by fire in the sack of that city by Husayn the King of Ghur appropriately called *Jáḥán su* the World burner



Besides the philosophical and scientific works to which allusion has already been made, and certain Arabic and Persian poems of which we shall speak directly, he was the author of the philosophical romances of *Ḥayy b. Yakdhān* (not to be confounded with the more celebrated homonymous treatise by Ibnu't-Tufayl, published at Oxford in 1671 and 1700, with a Latin translation, by Pococke) and *Salāmān and Absāl*, which latter was afterwards taken by the Persian poet Jāmi as the subject of a poem, printed by Falconer in 1850 and translated into English by FitzGerald, who published his translation anonymously, with a dedication to the late Professor Cowell, in 1856.

As to Avicenna's Persian poems, Dr. Ethé's industry and research have collected from various sources fifteen short pieces (twelve quatrains, one fragment of two *bayts*, and two *ghazals*), comprising in all some forty verses, which he published, with German translation, in the *Göttinger Nachrichten* for 1875, pp. 555-567, under the title *Avicenna als persischer Lyriker*. Of these quatrains it is to be noted that one of the most familiar is commonly ascribed to 'Umar Khayyām (No. 3 in Ethé = No. 303 in Whinfield's edition of the celebrated astronomer-poet's *Quatrains*), and is familiar to all readers of FitzGerald in the following form :—

Avicenna's  
Persian poems.

"Up from Earth's Centre through the Seventh Gate  
I rose, and on the Throne of Saturn sate,  
And many a Knot unravelled by the Road;  
But not the Master-Knot of Human Fate."

Whinfield's more literal translation is as follows :—

"I solved all problems, down from Saturn's wreath,  
Unto this lowly sphere of earth beneath,  
And leapt out free from bonds of fraud and lies,  
Yea, every knot was loosed, 'save that of death!"

Ethé's German translation of the same quatrain, ascribed by

him, on the authority of three separate Persian manuscript authorities, to Avicenna, is as follows —

"Vom tiefsten Grund des schwarzen Staubes his zum Saturnus'  
 höchstem Stand  
 Entwirrt ich die Probleme alle, die rings im Weltenraum ich  
 fand  
 Entsprungen bin ich jeder Fessel, mit der mich List und Trug  
 umwand,  
 Gelöst war jeglich Band—nur eines blieb ungelöst—des Todes  
 Band ! "

It is, of course, well known to all Persian scholars that a great number of the quatrains ascribed to 'Umar Khayyám, and included in most editions of his *rubā'īyyat*, are, on other, and equally good or better, authority, ascribed to other poets, and these "wandering quatrains" have been especially studied by Zhukovski in the very important and instructive article on this subject which he communicated to the *Mudhaffariyya* ("Victoria"), a collection of studies in Oriental letters published at St Petersburg in 1897 to celebrate the twenty-fifth year of Baron Victor Rosen's tenure of his professorship (pp. 325-363) On this subject Whinfield well observes (p. xvii of his Introduction) —

"Another cognate difficulty is this, that many of the quatrains ascribed to Umar are also attributed to other poets I have marked a few of these in the notes and, doubtless careful search would bring many more to light It might be supposed that the character of the language employed would be sufficient to differentiate the work of 'Umar at any rate from that of poets writing two or three centuries after his time but, as observed by Chodzko the literary Persian of 800 years ago differs singularly little from that now in use Again, if, as has been supposed, there were anything exceptional in 'Umar's poetry, it might be possible to identify it by internal evidence, but the fact is that all Persian poetry runs very much in grooves, and 'Umar is no exception The poetry of rebellion and revolt from orthodox opinions which is supposed to be peculiar to him, may be traced in the works of his predecessor Avicenna, as

well as in those of Afḡal-i-Káshí, and others of his successors. For these reasons I have not excluded any quatrains on account of their being ascribed to other writers as well as 'Umar. So long as I find fair MS. authority for such quatrains, I include them in the text, not because I am sure 'Umar wrote them, but because it is just as likely they were written by him as by the other claimants."

Of the two longer poems included in Dr. Ethé's above-mentioned article, one is in praise of wine, while the other contains sundry moral precepts and reflections. Neither of them appears to me either of sufficiently high merit or of sufficiently certain authenticity to be worth translating here, and I must therefore refer the curious reader to Dr. Ethé's interesting article in the *Göttinger Nachrichten*.

Much more remarkable and beautiful is Avicenna's celebrated Arabic *qaṣída* on the Human Soul,<sup>1</sup> of which the following translation may serve to convey some idea :—

"It descended upon thee from out of the regions above,  
That exalted, ineffable, glorious, heavenly Dove.  
'Twas concealed from the eyes of all those who its nature  
would ken,  
Yet it wears not a veil, and is ever apparent to men.<sup>2</sup>  
Unwilling it sought thee and joined thee, and yet, though it  
grieve,  
It is like to be still more unwilling thy body to leave.

<sup>1</sup> It is cited by Ibn Khallikán (de Slane's translation, vol. i, p. 443 : ed. Wüstenfeld, vol. i, No. 189), in the *Kharábat* of Ziyá Bey, vol. i, pp. 283-284, and in many other places. In my translation I follow the latter text, which towards the end differs somewhat from the former.

<sup>2</sup> It would almost seem as though this verse had inspired the well-known verse of Jalálu'd-Dín Rúmi near the beginning of the *Mathnawí*, "*Tan zi ján u ján zi tan mastúr níst, Lík kas-rá díd-i-ján dastúr níst.*" This in the late Professor E. H. Palmer's pretty version, published in the *Song of the Reed*, runs :—

"Though plainly cometh forth my wail,  
'Tis never bared to mortal ken ;  
As soul from body hath no veil,  
Yet is the soul unseen of men."

It resisted and struggled, and would not be tamed in haste,  
Yet it joined thee, and slowly grew used to this desolate waste,  
Till, forgotten at length, as I ween, were its haunts and its  
troth

In the heavenly gardens and groves, which to leave it was  
loath

Until, when it entered the D of its downward Deseent,  
And to earth, to the C of its centre, unwillingly went,<sup>1</sup>  
The eye (I) of Infirmary<sup>2</sup> smote it, and lo, it was hurled  
Midst the sign posts and ruined abodes of this desolate world  
It weeps, when it thinks of its home and the peace it possessed,  
With tears welling forth from its eyes without pausing or rest,  
And with plaintive mourning it broodeth like one bereft  
O'er such trace of its home as the fourfold winds have left.

Thick nets detain it, and strong is the cage whereby  
It is held from seeking the lofty and spacious sky  
Until, when the hour of its homeward flight draws near,  
And 'tis time for it to return to its ampler sphere,  
It carols with joy, for the veil is raised, and it spies  
Such things as cannot be witnessed by waking eyes  
On a lofty height doth it warble its songs of praise  
(For even the lowliest being doth knowledge raise)  
And so it returneth, aware of all hidden things  
In the universe, while no stain to its garment clings

"Now why from its perch on high was it cast like this  
To the lowest Nadir's gloomy and drear abyss?  
Was it God who cast it forth for some purpose wise,  
Concealed from the keenest seeker's inquiring eyes?  
Then is its descent a discipline wise but stern,  
That the things that it hath not heard it thus may learn  
So 'tis she whom Fate doth plunder, until her star  
Setteth at length in a place from its rising far,  
Like a gleam of lightning which over the meadows shone,  
And, as though it neer had been, in a moment is gone

---

<sup>1</sup> This verse, of course, I have been compelled to paraphrase. The expression in the original, which is quite similar, is — "the H of its *Hubuṣ* (Descent) and "the M of its *Markaz* (Centre). The shapes of these two Arabic letters include the downward curve, or arc of descent, and the hollow point, respectively.

<sup>2</sup> Here occurs a similar paraphrase of *Thāḥ ṭhaqīlū ḥā*, "the defect of its grosser [part]"

Of other distinguished writers of Arabic produced by Persia, mention should be made of the celebrated inventor of that style of composition known as the *Maqáma*, the ingenious Abu'l-Faḍl Aḥmad b. al-Ḥusayn of Hamadán, better known as *Badī'u'z-Zamán*, "the Wonder of the Age," who, as ath-Tha'álíbí tells us (*Yatíma*, vol. iv, pp. 168-169), died in A.H. 398 (A.D. 1008) at the comparatively early age of forty. Of his native town he had but a mean opinion, for he says in an often-quoted verse<sup>1</sup> :—

"Hamadán is my country ; its virtues I'm fain to allow,  
Yet most hateful of all our cities I find it, I trow :  
Its children are ugly as aged men, and all must admit  
That its aged men are like children in lack of wit."

In the same sense he quotes in one of his letters (*Yatíma*, vol. iv, p. 179) another similar verse, which runs :—

"Blame me not for my weak understanding, for I am a man .  
Who was born, as you very well know, in the town Hamadán !"

We find, consequently, that he quitted his little-loved native town in A.D. 990, being then about twenty-two years of age, and first visited that great patron of letters, the Šāḥib Isma'íl b. 'Abbád, who, as we have seen,<sup>2</sup> tested his skill in extempore translation by giving him a Persian verse to render into metrical Arabic. Thence he went to Gurgán, where, if ath-Tha'álíbí is to be credited, he frequented the society of the Isma'íli heretics, who even at this time, nearly a century before the notorious Ḥasan-i-Šabbāḥ made it the centre of his "New Propaganda," appear to have been numerous in this region. In A.H. 382 (A.D. 992-93) he reached Níshápúr, and there composed his "Séances" (*Maqámát*), which, as stated by ath-Tha'álíbí

<sup>1</sup> See Preston's translation of the *Maqámát* (London, 1850), pp. 12-13.

<sup>2</sup> See p. 94 *supra*, and the *Prolegomena*, pp. 463-64. That he was in the habit of making such extempore translations from the Persian appears also from the *Yatíma*, vol. iv, p. 167.

(*l.c. cit.*), originally amounted to four hundred. After visiting every town of importance in Khurāsān, Sīstān, and the regions about Ghaznā, he finally settled in Herāt, and there died. His memory was prodigious, so that he could repeat by heart a *qasīda* of fifty verses, after hearing it recited only once, without a single mistake, or four or five pages of a prose work which he had subjected to one hasty perusal. The respective merits of him and his imitator al-Harīrī in that style of composition which they so especially made their own is a subject which has been repeatedly discussed, and which need not be considered in this place.<sup>3</sup> Attention may, however, be called to an Arabic *qasīda*, which he composed in glorification of Sultān Mahmūd, which al-'Utbi cites in his *Kitābu'l-Yamīnī* (Cairo ed. of A H 1286, vol 1, pp. 384-386).

*"Is this," the poet asks himself (meaning the Sultān), "Afrīdūn with the crown, or a second Alexander? Or hath a re-incarnation brought back unto us Solomon? The sun of Mahmūd hath cast a shadow over the stars of Sāmān, and the House of Bahrām have become slaves to the son of the Khāqān. When he rides the elephant to battle or review, thine eyes behold a Sultān on the shoulders of a devil, [a Sultān whose sway extends] from the midst of Indū to the coasts of Fārgān, and from the limits of Sīnd to the remotest parts of Khurāsān"*

One other Persian poet who wrote in Arabic, viz., Mihyār ad-Daylamī,<sup>4</sup> deserves mention because of the interesting fact that he was born and brought up in the Zoroastrian religion, from which he was converted to Islam in A D 1003, by another poet, the Shraff ar-Radī, who for many years before his death (in A D 1015-16)

Mi hyar the  
Daylami.

<sup>3</sup> See for instance Preston's translation of the *Maqāmāt* of al Harīrī, pp. xiii-xiv and 13-14.

<sup>4</sup> As we have already seen the Samānids claimed descent from Bahram Chubin.

<sup>5</sup> Khāqān is the generic name of the ruler of the Turks since the time of the legendary Afrāsiyab.

<sup>6</sup> The first half of his *Diwān* has been printed at Cairo A H 1314 (A D 1896-97).

held the high position of *Naqlbu'l-'Alawiyyín*, or Dean of the descendants of 'Alí, at Baghdád. The example of Mihyár shows us how considerable a hold Zoroastrianism still had in the Caspian provinces, how readily it was tolerated, and how fully its representatives were permitted to share in the science and culture of which Arabic was the medium of expression. This appears in the frequency of the *nisba* "al-Majúsi" ("the Magian"), in works like the *Dumyatu'l-Qaṣr* of al-Bákhari, who composed a supplement to ath-Tha'álibí's oft-cited Biography of Poets, the *Yatlmatu'd-Dahr*.

The best-known bearer of this *nisba* was, however, Al-Majúsi, the physician. 'Alí b. al-'Abbás al-Majúsi, the physician of the Buwayhid 'Aḍu'd-Dawla, and the author of the *Kámilu's-Ṣand'at*, or "Complete Practitioner," who died in A.D. 994; but in his case his father had already renounced the ancient religion. An account of one of this physician's cures is given in Anecdote xxxvi of the *Chahár Maqála* (pp. 124-5 of my translation).

To the period immediately preceding that which we are now discussing belong that great work the *Fihrist* (composed about A.D. 988) and the *Mafatihu'l-'Ulum* (composed about A.D. 976), of both of which the contents were pretty fully analysed in the *Prolegomena*. Of local histories also several important monographs deserve mention, *e.g.*, the History of Bukhárá by Narshakhí (composed about A.D. 942), the History of Qum (composed for the Ṣáhib Isma'il b. 'Abbád about A.D. 989), and the Histories of Iṣfahán and Ṭabaristán, composed respectively by al-Máfarúkhi and al-Yazdádí, all of which were composed originally in Arabic, but are now known to us only in Persian translations. Another Arabic-writing Persian, of whose works too little has survived, was the historian 'Alí b. Miskawayhi, who died in A.D. 1029. Al-'Utbi's monograph on Sultán Maḥmúd (which is only carried down to A.D. 1018, though the author lived till A.D. 1035-36) has been already mentioned repeatedly, as well as the numerous works

of Abú Mansúr ath-Tha'libí, the author of the *Yatlmatu'd-Dahr*, who died in A D 1038. Persian prose works are still few and unimportant: those which belong to the Sám'ínid period, such as Bal'ámí's translation of Tabarí's great history (made about A D 964), Abú Manşúr Muwaffiq's *Pharmacology* (circa A D 971), a Persian commentary on the Qur'án preserved in a unique MS at Cambridge, and Bal'ámí's translation of Tabarí's commentary (about A D 981), have been already mentioned in the *Prolegomena*. If to these we add the rare *Dánish-náma-i-'Alá'* (composed by Avicenna for 'Ala'u'd-Dawla of Isfahán, who died in A H 1042), and the lost *Khujista-náma* of Bahrámí, and the *Tarjumánu'l-Balágha* of Farrukhí, both of which treat of Prosody and Rhetoric, and both of which were presumably written about A D 1058, we shall have nearly completed the list of Persian prose works composed before the middle of the fifth century of the Flight or which any knowledge is preserved to us. Allusion has already been made to the fact that there is evidence of the existence of a literature, both prose (like the *Marzubán-náma*) and verse (like the *Nikh-náma*), in the dialect of Tabaristán, and Ibn Isfandi'yár's history of that interesting province (founded on the above-mentioned monograph of al-Yazdádí) has preserved to us specimens (much corrupted, it is true, by lapse of time and careless copyists) of Tabarí dialect verses by poets entirely ignored by the ordinary Memoir-writers, such as the Ispahbad Khurshid b. Abu'l-Qásim of Mámtir, Bárbad-i-Jarídi, Ibráhím Mu'íní, Ustád 'Alí Piruza (a contemporary of al-Mutanabbí, and panegyrist of 'Adudu'd-Dawla the Buwayhid), and Dísárwaz Mastamard, rival of him last named, who also enjoyed the favour of Shamsu'l-Ma'all Qábus b. Washmgír.

We must now pass to the great Persian poets from whom the literature of this period, and in particular the Court of Ghazna, derived such lustre. Of these Firdawsí, who success-



fully accomplished the great work begun by Daqlqí (d. A.D. 975), and embodied for all time in immortal verse the legendary history of his country, ranks not only as the greatest poet of his age, but as one of the greatest poets of all ages, so that, as a well-known Persian verse has it :—

The great  
Persian poets of  
this period.

“The sphere poetic hath its prophets three,  
(Although ‘*There is no Prophet after me*’)\*  
Firdawsí in the epic, in the ode,  
Sa’dí, and in *qaṣída* Anwari.”

After him come the panegyrists and *qaṣída*-writers ‘Unṣurí (Sultán Maḥmúd’s poet-laureate), Asadí (Firdawsí’s friend and fellow-townsmen and the inventor of the *munádhara*, or “strife-poem”), ‘Asjadí, Farrukhí of Sístán, and the somewhat later Minúchihri, with a host of less celebrated poets, like Bahrámi (who also composed a work on Prosody, the *Khujistan-náma*, no longer extant), ‘Uṭáridí, Ráfi‘í, Ghada‘íri of Ray, Maṣṣúrí, Yamíní (who is also said to have written a history of Sultán Maḥmúd’s reign in Persian prose), Sharafu’l-Mulk (to whom is ascribed a Persian Secretary’s Manual entitled the *Kitábu’l-Istifá*), Zinatí-i-‘Alawí-i-Maḥmúdí, and the poetess Rábi‘a bint Kalb of Qusdár or Quzdár, besides many others whose names and verses are recorded in chapter ix of ‘Awfí’s *Lubábu’l-Albáb* (pp. 28–67 of my edition of the second part of this work). It is neither necessary nor possible in a work of this character to discuss all of these, and we must confine ourselves to a selection of the most typical and the most celebrated. Three other poets of some note belonging to this period differ somewhat in character from the above; namely Kisá‘í, who, beginning as a panegyrist, repented in later life of the time-serving and adulation inseparable from the career of a Court-poet, and devoted himself to religious verse; Abú Sa‘íd b.

\* Alluding to a saying of the Prophet Muḥammad: *Lá nabiyya ba’dí*, “There is no Prophet after me.”

Abi'l-Khayr, the mystic quatrain-writer; and Pindâr of Ray, chiefly notable as a dialect-poet, though he wrote also in Arabic and Persian. Another celebrated dialect-poet and quatrain-writer, reckoned by Ethé<sup>1</sup> as belonging to this period, on the strength of the date (A.H. 410 = A.D. 1019) assigned to his death by Ridâ-qull Khân (in the *Riyâdu'l-'Arifîn*), really belongs more properly to early Seljûq times; since the History of the Seljûqs,<sup>2</sup> entitled the *Rdhatu'l-Şudûr*, composed in A.D. 1202-03 by Najmu'd-Dîn Abû Bakr Muḥammad of Râwand, and preserved in a unique MS. copied in A.D. 1238, which formerly belonged to M. Schefer, and is now in the Bibliothèque Nationale at Paris (Suppl. pers., No. 1314), recounts an anecdote of his meeting with Tughril Beg at Hamadân, probably in A.D. 1055-56 or 1058-59.

Before speaking of Sultân Mahmûd's poets, however, it should be mentioned that he himself is said to have been something of a poet, and stands second, after a brief notice of the unfortunate Isma'il b. Nûḥ, the last Sâmanid, in 'Awfi's *Lubâb* amongst the kings and princes who wrote incidental verse. Ethé (*op. cit.*, p. 224) says that six ghazals are (on doubtful authority, as he thinks) ascribed to him. 'Awfi cites two short fragments only, of which the first, containing but three verses, is a little elegy on the death of a girl named Gulistân ("Rose-garden"), to whom he was attached. The following is a translation of it:—

"Since thou, O Moon, beneath the dust dost lie,  
The dust in worth is raised above the sky.  
My heart rebels. 'Be patient, Heart,' I cry;  
'An All-just Lord doth rule our destiny.'  
Earthy and of the earth is man: 'tis plain  
What springs from dust to dust must turn again."

<sup>1</sup> In his article on *Neupersische Litteratur*, in vol. ii of the *Grundriss der Iranischen Philologie*, p. 223.

<sup>2</sup> This valuable work I have fully described in the *Journal of the Royal Asiatic Society* for 1902, pp. 567-610, and 849-887.

The second fragment, comprising six verses, is said to have been composed by Maḥmúd when he felt the approach of death. It is well-known, but its authorship is very doubtful, and Dawlatsháh (who cites three verses of it, p. 67 of my edition) ascribes it, with at least equal probability, to Sanjar the Seljúqid. It runs thus :—

“Through fear of my conquering sword, and my mace which no  
fort can withstand,  
As the body is thrall to the mind, so to me was subjected the  
land.  
Now enthronéd in glory and power I'd dwell amid gladness at  
home,  
Now, stirred by ambition, in arms from country to country I'd  
roam.  
I deemed I was somebody great when exulting to conquer I  
came,  
But the prince and the peasant, alas! in their end, I have  
learned, are the same!  
At hazard two mouldering skulls should'st thou take from the  
dust of the grave,  
Can'st pretend to distinguish the skull of the king from the  
skull of the slave?  
With one gesture, one turn of the hand, a thousand strong  
forts I laid low,  
And oft with one prick of my spurs have I scattered the  
ranks of the foe.  
But now, when 'tis Death who attacks me, what profits my  
skill with the sword?  
God only endureth unchanging; dominion belongs to the  
Lord!”

As regards Sultán Maḥmúd's character, we naturally find in the verses of his Court-poets (save such as were disappointed of their hopes, like Firdawsí) and in the works of State historians nothing but the most exaggerated praise, but Ibnu'l-Athír (under the year A.H. 421 = A.D. 1030) in his obituary notice of this monarch says, after praising him for his intelligence, devoutness, virtue, patronage of learned men, and strenuousness in waging war on the unbelievers, that his one fault was

love of money and a certain lack of scruple in his methods of obtaining it. "There was in him," he says, "nothing which could be blamed, save that he would seek to obtain money in every way. Thus, to give one instance, being informed of a certain man from Nishápúr that he was of great opulence and copious wealth, he summoned him to Ghazna and said to him, 'I have heard that you are a Carmathian heretic.' 'I am no Carmathian,' replied the unfortunate man; 'but I have wealth wherefrom what is desired [by Your Majesty] may be taken, so that I be cleared of this name.' So the Sultán took from him some portion of his wealth, and provided him with a document testifying to the soundness of his religious views." In the eyes of most Muslims, so great a champion of the faith, one who was such a scourge to idolaters and so conspicuous an iconoclast, is raised above all criticism; but there is no doubt that Ibnu'l-Athír has laid his finger on a weak spot in the Sultán's character, and that, besides being greedy of wealth (which, no doubt, largely explains the persistence with which he prosecuted his Indian campaign), he was fanatical, cruel to Muslim heretics as well as to Hindoos (of whom he slew an incalculable number), fickle and uncertain in temper, and more notable as an irresistible conqueror than as a faithful friend or a magnanimous foe. He was born on Muḥarram 10, A.H. 350 (= November 13, A.D. 970), and died in March, A.D. 1030, at the age of sixty. His favourite Ayáz, concerning whom so many stories are related by Persian writers, was a historical personage, for his death is chronicled by Ibnu'l-Athír under the year A.H. 449 (= A.D. 1057-58), his full name being given as Ayáz, son of Aymáq Abu'n-Najm.

Having spoken of Maḥmúd, it is right that we should next pass to 'Unṣurí, his poet-laureate, who, if less great than Firdawsí, was highly esteemed as a poet long after the glory had departed from the Court of Ghazna, so that Nidhámí-i-'Arúfí of Samarqand says in the *Chahár Maqála* (p. 48 of my translation):—

"How many a palace did great Maḥmūd raise,  
At whose tall towers the Moon did stand at gaze,  
Whereof one brick remaineth not in place,  
Though still re-echo 'Unṣurī's sweet lays."

Concerning 'Unṣurī's life we know practically nothing, and even the date assigned to his death by various authorities

(mostly modern) varies between A.D. 1040 and 1050. 'Unṣurī.

'Awfl, as usual, contents himself with an encomium embellished with a few word-plays. Dawlatshāh is more prodigal of words, and in the notice which he consecrates to this poet, whose full name he, in common with 'Awfl, gives as Abu'l-Qāsim Ḥasan b. Aḥmad (a name vouched for also by the contemporary poet Minúchihri in a *qaṣida*, of which a translation will follow shortly), writes as follows :—

"His merits and talent are plainer than the sun. He was the chief of the poets of Sulṭān Maḥmūd's time, and possessed many virtues beyond the gift of song, so that by some he is styled 'the Sage' (*Ḥakīm*). It is said that four hundred eminent poets were in constant attendance on Sulṭān Maḥmūd *Yamīnu'd-Dawla*, and that of all those Master 'Unṣurī was the chief and leader, whose disciples they acknowledged themselves. At the Sulṭān's Court he combined the functions of poet and favourite courtier, and was constantly celebrating in verse the wars and prowess of the King. In a long panegyric of some hundred and eighty couplets he has recorded in metre all the Sulṭān's wars, battles, and conquests. Finally the Sulṭān bestowed on him letters-patent investing him with the Laureateship in his dominions, and commanded that wherever, throughout his empire, there might be a poet or writer of elegance, he should submit his productions to 'Unṣurī, who, after examining its merits and defects, should submit it to the Royal Presence. So 'Unṣurī's daily receptions became the goal of all poets, and thereby there accrued to him much influence and wealth.\* Firdawsī, in his epic the *Shāhnāma*, bestows on him an eloquent encomium, as will

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\* It does not appear why *wealth* should accrue to him from these receptions unless, as is likely enough, weightier arguments than good style and poetic talent could be employed in enlisting his sympathies.

be set forth in its proper place; though God best knows whether it be true!”

This last saving clause applies to a great deal of Dawlatshâh's information, which is more circumstantial than correct in many cases. As a sample of ‘Unşurî's verse he chooses a *qaşîda* of the kind known as “Question and Answer” (*Su’âl u jawâb*), of which, since it serves as well as another to give an idea of his verse, I here append a translation. The poem is in praise of Sulţân Mahmûd's brother, the Amîr Nasr b. Subuktigin, Governor of Khurâsân, and the text will be found at pp. 45-46 of my edition of Dawlatshâh, or at ff. 3-4 of the edition of ‘Unşurî's poems lithographed at Tîhrân without date. I have not attempted in my translation to preserve the uniform rhyme proper to the *qaşîda*.

“To each inquiry which my wit could frame  
Last night, from those fresh lips an answer came.  
Said I, ‘One may not see thee save at night;’  
‘When else,’ said she, ‘wouldst see the Moon's clear light?’  
Said I, ‘The sun doth fear thy radiant face,’  
Said she, ‘When thou art here, sleep comes apace!’  
Said I, ‘With hues of night stain not the day!’  
Said she, ‘Stain not with blood thy cheeks, I pray!’  
Said I, ‘This hair of thine right fragrant is!’  
Said she, ‘Why not? ’tis purest ambergris!’  
Said I, ‘Who caused thy cheeks like fire to shine?’  
Said she, ‘That One who grilled<sup>3</sup> that heart of thine.’

<sup>1</sup> Meaning, I suppose, that the poet's conversation is wearisome to her and sends her to sleep, but the line is rather obscure.

<sup>2</sup> “The day” is a metaphor for the face, and “the hues of night” for the antimony (*surma*) used to darken the eyelashes and eyebrows and the black beauty spots (*khdî*) placed on the cheek.

<sup>3</sup> That is, Do not tear thy face in grief at my indifference, or, Do not shed ‘blood-stained tears.’

<sup>4</sup> Ambergris is a common metaphor for the hair of the beloved, it being both dark and fragrant.

<sup>5</sup> “Grill” is the literal, if to our taste somewhat unpoetical, meaning of *kabâb kard*, *kabâb* (“kabob”) being the name given to morsels of meat toasted or broiled on a skewer, and generally eaten by the Persians as a relish with wine.

Said I, 'Mine eyes I cannot turn from thee !'.  
 'Who from the *mihráb*<sup>1</sup> turns in prayer?' quoth she.  
 Said I, 'Thy love torments me ! Grant me grace !'  
 Said she, 'In torment is the lover's place !'  
 Said I, 'Where lies my way to rest and peace ?'  
 'Serve our young Prince,' said she, 'withouten cease !'<sup>2</sup>  
 Said I, 'Mír Naşr, our Faith's support and stay ?'  
 Said she, 'That same, whom despot kings obey !'  
 Said I, 'What share is his of wit and worth ?'  
 'Nay,' she replied, 'to him these owe their birth !'  
 Said I, 'His virtues knowest thou, O Friend ?'  
 'Nay,' she replied, 'our knowledge they transcend !'  
 Said I, 'Who are his messengers of war ?'  
 Said she, 'Ancar the spear, the dart afar !'  
 Said I, 'The age doth need him sore, in sooth !'  
 Said she, 'Yea, more than we need life or youth !'  
 Said I, 'Hast ever seen his like before ?'  
 Said she, 'Not even in the books of yore.'  
 Said I, 'What say'st thou of his hand ?' Said she,  
 'Like a mirage beside it seems the sea !'<sup>3</sup>  
 Said I, 'He hearkens to the beggars' cries ;'  
 Said she, 'With gold and garments he replies.'  
 Said I, 'What's left for men of gentle birth ?'  
 'Honour,' she answered, 'rank, and power, and worth !'  
 'What deemest thou his arrows?' questioned I :  
 'Meteors and shooting stars,' she made reply.  
 Said I, 'His sword and he who stirs its ire ?'  
 'This quicksilver,' said she, 'and that the fire !'  
 Said I, 'Lies aught beyond his mandate's calls ?'  
 Said she, 'If aught, what into ruin falls.'  
 Said I, 'How false his foes !' She answered, 'Yea,  
 More false than false Musaylima<sup>4</sup> are they !'

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<sup>1</sup> The arch of a comely eyebrow is commonly likened by Muslim poets to the arch of the *mihrab*, or niche in the wall of the mosque which indicates the direction of Mecca, towards which the worshipper must turn in prayer. See p. 83 *supra*.

<sup>2</sup> This is the *guriz-gáh* (see pp. 30 ; 32, n. 1 *supra*) wherein the poet passes from the *tashbīb* (prelude) to the *madīḥa*, or panegyric proper.

<sup>3</sup> The ocean is amongst the poets of Asia one of the commonest metaphors for unstinted bounty.

<sup>4</sup> Musaylima, the first false prophet in Islám.

'What lands,' said I, 'are left, were mine the might,  
 Were his' Said she, 'What's *left* can neer be *right*'<sup>1</sup>  
 Said I, 'Then doth his bounty cause no stint?'  
 Said she, 'Of time, in cloth mill and in mint'<sup>2</sup>  
 Said I, 'What nobler is than all beside—'  
 '—Hath God vouchsafed to him,' my friend replied  
 Said I, 'This spacious realm where holds the King?'  
 Said she, 'Beneath his stirrups and his ring'<sup>3</sup>  
 Said I, 'From praising him I will not rest  
 Said she, 'So do the brightest and the best'  
 Said I, 'What boon for him shall crave my tongue?  
 Said she, 'Long life, and Fortune ever young!'

Of 'Asjadī (Abū Nadhar 'Abdu'l-'Azīz b. Mansūr), whom we should next mention, we know even less than of 'Unsurī, since even in Dawlatshāh's day "his *diwān* was unobtainable, though some of his verses were to be found recorded in anthologies" Dawlatshāh describes him as one of 'Unsurī's pupils and a native of Herāt, while the earlier 'Awfī calls him a man of Merv. The following quatrain is ascribed to him by the former biographer.—

"I do repent of wine and talk of wine,  
 Of idols fair with chins like silver fine  
 A lip repentance and a lustful heart—  
 O God, forgive this penitence of mine !

<sup>1</sup> This verse is paraphrased, to imitate the word play in the original, which, literally translated, means "I said, 'I would give him [all] the horizons,' she said, 'Indeed none would assign Khata (which means the land of Cathay, or Chinese Tartary, and also "a fault") to rectitude"

<sup>2</sup> His constant gifts of robes of honour and money keep the cloth mills and the mint always hard at work

<sup>3</sup> The signet ring is, of course, the symbol of authority, while the hard pressed stirrup typifies endurance in war and the chase. "He made his reins light and his stirrups heavy" is an expression which constantly recurs in describing feats of knightly prowess, and Ibn Isfandiyyar tells us that one of the princes of Tabaristan used, when he rode forth in the morning to place a gold coin between each foot and the corresponding stirrup, and not suffer it to fall out till he returned home



Of Farrukhī (Abu'l-Ḥasan 'Alī b. Júlúgh) of Sístán (Dawlatsháh says "of Tirmidh," but this is certainly an error), the third of the triad of poets with whom  
Farrukhī.
Firdawsī, according to the popular legend, was confronted on his arrival at the Court of Ghazna, we know somewhat more, thanks to a long anecdote (No. xv) in the *Chahār Maqāla* (pp. 58-66 of my translation). His prose work on Prosody, the *Tarjumānu'l-Balāghat* ("Interpreter of Eloquence"), of which Rashīdu'd-Dīn Waṭwāt, who describes its author as "being to the Persians what al-Mutanabbī was to the Arabs," appears to have made use in the compilation of his *Ḥadd'iqu's-Sihr* ("Gardens of Magic"), is, unfortunately, so far as we know, no longer extant; but of his *Diwān*, which Dawlatsháh describes as "enjoying a wide celebrity in Transoxiana, but lost or little known in Khurásán," two manuscripts exist in the British Museum and one in the India Office, while a lithographed edition was published at Ṭihrán in A.H. 1301 and 1302 (A.D. 1883-85). According to the *Chahār Maqāla*, his father, Júlúgh, was in the service of the Amīr Khalaf, a descendant of the Ṣaffárids, who still preserved some fragment of his House's ancient power, while Farrukhī, on account of his skill in making verses and playing the harp (in which, like Rúdagī, he excelled), was retained in the service of a *dihqān*, or squire, who allowed him a yearly stipend of a hundred silver *dirhams* and two hundred measures of corn, each comprising five maunds. A marriage contracted with one of the ladies of Khalaf's Court made this allowance insufficient; and though at his request the *dihqān* consented to raise it to five hundred *dirhams* with three hundred maunds of corn, Farrukhī, deeming even this inadequate, and hearing glowing reports of the munificence of the Amīr Abu'l-Mudhaffar of Chagháníyān (a place in Transoxiana, between Tirmidh and Qubádiyān), set off to try his fortune with this new patron, as he himself says:—

"In a caravan for Hilla bound from Sístán did I start  
With fabrics spun within my brain and woven by my heart."

On arriving at his destination, he found that the Amir Abu'l-Mudhaffar was absent in the country, superintending the branding of his colts and mares at the "branding-ground" (*ddgh-gdh*), for he was a great lover of horse-flesh, and possessed, if we may credit the author of the *Chahár Maqdá*, more than eighteen thousand beasts. In his absence the poet was received by his steward, the 'Amíd As'ad, who, being himself "a man of parts and a poet," at once recognised the merit of the *qaṣida* which Farrukhí recited to him, but could hardly believe that the uncouth, ill-dressed Sístání, who was "of the most unprepossessing appearance from head to foot," and whose head was crowned "with a huge turban, after the manner of the Sagzís,"\* could really be its author. So he said—

"The Amír is at the branding-ground, whither I go to wait upon him, and thither I will take thee also, for it is a mighty pleasant spot—

'World within world of verdure wilt thou see'—

full of tents and star-like lamps, and from each tent come the songs of Rúdagí," and friends sit together, drinking wine and making merry, while before the Amír's pavilion a great fire is kindled, in size like a mountain, whereat they brand the colts. And the Amír, gohlet in one hand and lasso in the other, drinks wine and gives away horses. Compose, now, a *qaṣida* describing this branding-ground, so that I may present thee to the Amír."

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\* Sístán was originally called Sagstán (Arabised to Sijstán), "the country of the Sakas," and a native of that province is therefore called either Sagzí (Sijzí) or Sístání.

\* So the lithographed edition and the British Museum MSS, but my copy of the Constantinople MS has "*ááz : rúdt*," "the sounds of the harp."

So that night Farrukhí composed the following *qaṣída*, which is reckoned one of his most successful poems<sup>1</sup> :—

“Since the meadow hides its face in satin shot with greens and blues,  
 And the mountains wrap their brows in silver veils of seven hues,  
 Earth is teeming like the musk-pod with aromas rich and rare,  
 Foliage bright as parrot's plumage doth the graceful willow wear.  
 Yestere'en the midnight breezes brought the tidings of the spring :  
 Welcome, O ye northern gales, for this glad promise which ye bring !  
 Up its sleeve the wind, meseemeth, pounded musk hath stored away,  
 While the garden fills its lap with shining dolls, as though for play.  
 On the branches of syringa necklaces of pearls we see,  
 Ruby ear-rings of Badakhshán sparkle on the Judas-tree.  
 Since the branches of the rose-bush carmine cups and beakers bore  
 Human-like five-fingered hands reach downwards from the sycamore.  
 Gardens all chameleon-coated, branches with chameleon whorls,  
 Pearly-lustrous pools around us, clouds above us raining pearls !  
 On the gleaming plain this coat of many colours doth appear  
 Like a robe of honour granted in the Court of our Amír.  
 For our Prince's Camp of Branding stirreth in these joyful days,  
 So that all this age of ours in joyful wonder stands a-gaze.  
 Green within the green you see, like stars within the firmament ;  
 Like a fort within a fortress spreads the army, tent on tent.  
 Every tent contains a lover resting in his sweetheart's arms,  
 Every patch of grass revealeth to a friend a favourite's charms.  
 Harps are sounding midst the verdure, minstrels sing their lays divine,

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<sup>1</sup> I have published both text and translation in my rendering of the *Chahár Maqála*, pp. 61-65, and have there indicated other places where the text is preserved.

Tents resound with clink of glasses as the pages pour the  
 wine.  
 Kisses, claspings from the lovers; coy reproaches from the  
 fair;  
 Wine-born slumbers for the sleepers, while the minstrels wake  
 the air.  
 Branding-fires, like suns ablaze, are kindled at the spacious  
 gate  
 Leading to the state-pavilion of our Prince so fortunate  
 Leap the flames like gleaming lances draped with yellow-lined  
 brocade,  
 Hotter than a young man's passion, yellower than gold  
 assayed  
 Branding tools like coral branches ruby tinted glow amain  
 In the fire, as in the ripe pomegranate glows the crimson  
 grain.  
 Rank on rank of active boys, whose watchful eyes no slumber  
 know;  
 Steeds which still await the branding, rank on rank and row  
 on row  
 On his horse, the river-ford, roams our genial Prince afar,  
 Ready to his hand the lassoo, like a young Isfandiyar  
 Like the locks of pretty children see it how it curls and  
 bends,  
 Yet be sure its hold is stronger than the covenant of friends  
 Bul Mudhaffar Shah, the Upright, circled by a noble band,  
 King and conqueror of cities, brave defender of the land  
 Serpent-coiled in skilful hands his whirling noose fresh forms  
 doth take,  
 Like unto the rod of Moses metamorphosed to a snake  
 Whosoever hath been captured by that noose and circling line,  
 On the face and flank and shoulder ever bears the Royal sign  
 But, though on one side he brandeth, gives he also rich  
 rewards,  
 Leads his poets with a bridle, binds his guests as though with  
 cords "

"When 'Amíd As'ad heard this *qasída*," continues the author of the  
*Chahár Maqála*, "he was overwhelmed with amazement, for never  
 had the like of it reached his ears. He put aside all his business,  
 mounted Farrukhí on a horse, and set out for the Amír, whose pre-  
 sence he entered about sundown, saying, 'O Sire, I bring thee a poet  
 the like of whom the eye of Time hath not seen since Daqíq's face  
 was veiled in death.' Then he related what had passed.

"So the Amír accorded Farrukhí an audience, and he, when he was come in, did reverence, and the Amír gave him his hand, and assigned to him an honourable place, inquiring after his health, treating him with kindness, and inspiring him with hopes of favours to come. When the wine had gone round several times, Farrukhí arose, and, in a sweet and plaintive voice, recited his elegy, beginning :—

'In a caravan for Hilla bound from Sístán did I start,  
With fabrics spun within my brain and woven in my heart.'

When he had finished, the Amír, himself something of a poet, expressed his astonishment at this *qasída*. 'Wait,' said Amír As'ad, 'till you see!' Farrukhí was silent until the wine had produced its full effect on the Amír; then he arose and recited this *qasída* on the branding-ground. The Amír was amazed, and in his admiration turned to Farrukhí, saying, 'They have brought in a thousand colts, all with white foreheads, fetlocks, and feet. Thou art a cunning rascal, a Sagzí; catch as many as thou art able, and they shall be thine.' Farrukhí, on whom the wine had produced its full effect, came out, took his turban from his head, hurled himself into the midst of the herd, and chased a drove of them before him across the plain; but, though he caused them to gallop hither and thither, he could not catch a single one. At length a ruined rest-house situated on the edge of the camping-ground came into view, and thither the colts fled. Farrukhí, being tired out, placed his turban under his head in the porch of the rest-house, and at once went to sleep by reason of his extreme weariness, and the effects of the wine. When the colts were counted, they were forty-two in number. The Amír, being informed of this, laughed and said: 'He is a lucky fellow, and will come to great things. Look after him, and look after the colts as well. When he awakes, waken me also.' So they obeyed the Prince's orders.

"Next day, after sunrise, Farrukhí arose. The Amír had already risen, and, when he had performed his prayers, he gave Farrukhí an audience, treated him with great consideration, and handed over the colts to his attendants. He also ordered Farrukhí to be given a horse and equipments suitable to a man of rank, as well as a tent, three camels, five slaves, wearing apparel, and carpets. So Farrukhí prospered in his service, and enjoyed the greatest circumstance, and waited upon Sultán Maḥmúd, who, seeing him thus magnificently equipped, regarded him with a like regard, and his affairs reached that pitch of prosperity which they reached, so that twenty servants girt with silver girdles rode behind him."

To the three poets just mentioned, 'Unsuri, 'Asjadi, and Farrukhi, as they sat conversing together one day in Ghazna, came, according to the popular legend,<sup>1</sup> a stranger from Nishápúr, who made as though to join them. 'Unsuri, not desiring the intrusion of this provincial, said to him, "O brother, we are the King's poets, and none but poets may enter our company. Each one of us will, therefore, compose a verse in the same rhyme, and if thou canst in thy turn supply the fourth verse of the quartette, then will we admit thee into our society." So Firdawsi (for he it was who was the intruder) consented to the test, and 'Unsuri, purposely choosing a rhyme wherein three verses might easily, but four, as he imagined, by no means be made, began<sup>2</sup> —

"Thine eyes are clear and blue as sunlit ocean —

'Asjadi continued —

"Their glance bewitches like a magic potion —

Farrukhi proceeded —

"The wounds they cause no balm can heal nor lotion —

And Firdawsi, alluding to a little-known episode in the Legend of the Ancient Kings, concluded —

"Deadly as those Giv's spear dealt out to Pôshan

<sup>1</sup> As given by Dawlatshah (p 51 of my edition), and nearly all later biographers but neither by the author of the *Chahâr Maqdla* nor by 'Awfi, the two oldest and most respectable authorities.

<sup>2</sup> To preserve the point of the stratagem, I have had to completely change the verses in English. The reference in the last note will direct the Persian student to the original verses which may be thus rendered into English — *Unsuri* "The moon is not so radiant as thy brow. 'Asjadi "No garden rose can match thy cheek I trow. *Farrukhi* "Thy lashes through the hardest breastplate pierce. *Firdawsi* Like spear of Giv in Pushan's duel fierce.

Being called upon to furnish an explanation of the allusion in this verse, Firdawsí displayed so great a knowledge of the ancient legends of Persia that 'Unşurl told Sultán Mahmúd that here at length was one competent to complete the work of versifying the national Epic which had been begun by Daqíqí for one of the Sámánid kings some twenty or thirty years before, but interrupted, when only some thousand<sup>1</sup> verses, dealing with King Gushtásp and the advent of Zoroaster, had been written, by the murder of that talented but ill-starred poet at the hands of one of his Turkish favourites.

Such is the account given by Dawlatsháh and most of the later biographists of Firdawsí's first appearance at the Court of Ghazna ; but, as already remarked in a note, no trace of it is to be found in the oldest accounts (dating from the middle of the twelfth and the beginning of the thirteenth centuries respectively) which we possess of the poet's life, and Professor Nöldeke is undoubtedly right in rejecting it as purely fictitious. Here, indeed, we suffer not from the usual dearth of biographical details, but from an embarrassing wealth of circumstantial narratives, of which neither the oldest accounts preserved to us of the poet's life, nor the incidental fragments of autobiography which the *Sháhnáma* itself yields, furnish any corroboration, even when they do not stand in actual contradiction. These later accounts, then, belonging chiefly to the latter part of the fifteenth century of our era, we must here ignore, referring such as are curious as to their contents to Ouseley's *Biographies of the Persian Poets*, Jules Mohl's Introduction to his great edition (accompanied by a French translation) of the *Sháhnáma*, and other books of the kind accessible to non-Orientalists.

By common consent of Easterns and Westerns, Firdawsí is so great a poet that, whatever our personal estimate of his *Sháhnáma* may be, he and his work must necessarily be dis-

<sup>1</sup> 'Awfí (p. 33 of my edition) says 20,000, besides the 60,000 contributed by Firdawsí ; but Firdawsí himself (Nöldeke's *Iran. Nationalepos*, p. 19, and notes 1 and 2 *ad calc.*) limits Daqíqí's contribution to 1,000 verses.

cussed at some length ; but, on the other hand, since my aim in this volume is, so far as possible, to furnish the European reader with such particulars about the literary history of Persia as he cannot easily find in European books, I shall endeavour to be as brief as seems permissible. The chief primary sources of trustworthy information at our disposal are, *first*, the poet's own works—to wit, the *Shāhnāma*, the later *Yūsuf and Zulaykhā*, and a certain number of short lyric poems, carefully collected, translated, and studied by Dr. Ethé in his excellent monographs<sup>1</sup>; *secondly*, the account given by Nidhīmi-i-'Arūdl-i-Samarqandī, who visited Firdawsī's grave at Tūs in A.D. 1116-1117, only about a century after the poet's death, and embodied the traditions which he there collected in his delightful and oft-cited *Chahār Maqāla* (Anecdote xx, pp. 77-84 of my translation)<sup>2</sup>, and *thirdly*, the brief and jejune account given by 'Awfī in Part II of his *Lubābu'l-Albāb* (pp. 32-33 of my edition). Amongst European scholars (since the time when Turner Macan, Jules Mohl, and Ruckert made the *Shāhnāma* generally known in Europe by their editions and translations), by far the most important critical studies on *Firdawsī* are those of Ethé mentioned in the last note but two, and Noldeke's masterly article in the *Grundriss d. Iran. Philologie*, entitled *Das Iranische Nationalepos*, cited here accord-

<sup>1</sup> *Firdāsi als Lyriker* in the *Munch Sitzungsberichte* for 1872 (pp. 275-304) and 1873 (pp. 623-653), and *Firdausi's Yūsuf und Zalikhā* in the Acts of the Seventh International Congress of Orientalists (Vienna, 1889) Semitic Section, pp. 20-45. Also Noldeke's remarks thereon in his *Persische Studien II*, in vol. cxxvi of the *Wiener Sitzungsberichte*. A list of the English writers who have made use of his materials for magazine articles and other popular purposes is given by Dr. Ethé in his excellent article (in vol. II of the *Grundriss d. Iran. Philologie*, p. 231) entitled *Neupersische Litteratur*.

<sup>2</sup> This anecdote is quoted in full by Ibn Isfandiyyar in his *History of Tabaristān*, and was first extracted by Ethé (who at that time had not access to the *Chahār Maqāla* itself, either in the lithographed edition or in the British Museum MSS.) from that work. His text, originally copied for Professor Noldeke's use was based on three MSS., and was published in vol. xlviii of the *Z.D.M.G.*, pp. 89 *et seqq.*



ing to the paging of the separate reprint (Trübner, 1896). To the last-named scholar in particular we owe a careful and critical statement of what may be regarded as certain and what as probable in the life of Firdawsí, derived mainly from the best possible source, to wit, Firdawsí's own statements scattered here and there through his interminable *Sháhnáma*.

Let us first dispose of the very meagre account of Firdawsí given by 'Awfí (*Lubáb*, Part ii, pp. 32-33 of my edition), and

Accounts of  
*Lubáb* and  
*Guzda*.

of another short account given by the historian Hamdu'lláh Mustawfí of Qazwín in his "Select History" (*Táríkh-i-Guzda*) composed in A.D. 1330, before the growth of the legends to which we have referred above. According to the latter authority, Firdawsí's real name (for Firdawsí, of course, was only his *nom de guerre*), which is very variously given, was Abu'l-Qásim (this much is certain) Hasan b. 'Alí of Tús, and he died in A.H. 416 (A.D. 1025-26). The *Lubáb*, as usual, gives us little beyond extravagant praises, save that its author insists very strongly on the wonderful uniformity of style, diction, and sentiment maintained throughout so vast a work on which the poet was engaged for so many years, and notices with approval an anthology culled from it by the early poet Mas'úd b. Sa'd (flourished about A.D. 1080), which shows how rapidly the *Sháhnáma* grew in popular favour.

According to the *Chahár Maqála* (the most ancient and important of our extraneous sources of information) Firdawsí was a *dihqán*, or small squire, of a village called Bázh,<sup>1</sup> in the Tabarán district of Tús, the famous city of Khurásán, which occupied the site of the present Mashhad. He was independent, living on the rents derived from his lands, and had an only daughter. To provide for her an adequate dowry was, says our author, Firdawsí's sole object in composing his great poem, and seeking some wealthy patron who would bestow on him an adequate reward for his

Account of  
*Chahár Maqála*.

<sup>1</sup> Ibn Isfandiyár, in quoting this passage, omits the name of the village.

toil. When he had completed it (after thirty-five, or, according to other authorities, twenty-five years of labour), probably, as Noldeke (*op. cit.*, p. 22) observes, in the beginning of the year A.D. 999, it was transcribed by 'Alí Daylam and recited by Abú Dulaf, both of whom, together with the Governor of Tús, Husayn b. Qutayba, from whom Firdawsí had received substantial help and encouragement, are mentioned in the following passage of the *Sháhnáma*:—

“Of the notables of the city in this book ‘Alí Daylam and Abú Dulaf have a share.

From these my portion was naught save ‘Well done!’ My gall-bladder was like to burst with their ‘Well done’s.’”

Husayn<sup>2</sup> b. Qutayba is one of the nobles who seeks not from me gratuitous verse:

I know naught of the ground-tax, root or branch, I lounge [at ease] in the midst of my quilt.’

In explanation of the last line, our author tells us that the above-mentioned Husayn b. Qutayba, who was the revenue collector of Tús, took upon himself to remit Firdawsí's taxes; “whence naturally,” he adds, “his name will endure till the Resurrection, and Kings will read it.”

The *Sháhnáma* having been transcribed in seven volumes by the above-mentioned ‘Alí Daylam, Firdawsí set out with it for Ghazna, taking with him his *ráwl*, or “repeater,” Abú Dulaf.

<sup>1</sup> The meaning, and, indeed, the true reading of this verse is uncertain, and I am now inclined to prefer Ibn Isfandiyyár's reading *az bakhtashán* for *ahsantashán* in the first half verse, though I am more doubtful as to the propriety of reading, as he does, *shádnashán* for *ahsantashán* in the second. If we adopt both these modifications in the text given at p. 79 of my translation of the *Chahár Maqála*, the meaning will be “My share [of good fortune] came not to me save from their good fortune, my gall bladder came near to bursting [i.e., my heart was moved within me] in consequence of their benevolence.” This emendation gets over the difficulty alluded to in n. 4 of my translation above mentioned.

<sup>2</sup> *Ha'iy* or *Huayy* is the reading of the two British Museum MSS. of the *Chahár Maqála*, but Ibn Isfandiyyár's reading *Husayn* is, in all probability, correct.

He succeeded in interesting the Prime Minister, Abu'l-Qásim Aḥmad b. al-Ḥasan al-Maymandí,<sup>1</sup> in his work, which was, by his instrumentality, brought to the notice of Sulṭán Maḥmúd, who expressed himself as greatly pleased with it. "But the Minister had enemies," continues our author, "who were continually casting the dust of perturbation into the cup of his position, and Maḥmúd consulted with them as to what he should give Firdawsí. They replied, 'Fifty thousand *dirhams*, and even that is too much, seeing that he is in belief a Ráfiḍí (*i.e.*, a Shí'ite) and a Mu'tazilí.' Of his Mu'tazilí views they adduced this verse as a proof:—

'Thy gaze the Creator can never descry ;<sup>2</sup>                    "  
Then wherefore by gazing dost weary thine eye ?'

While to his Ráfiḍí (Shí'ite) proclivities these verses bear witness." (Here the author cites seven couplets in praise of Alí, of which both text and translation will be found on pp. 80–81 of my translation of the *Chahár Maqála*.)

Now if the above account be true (and there seems no reason for doubting its substantial correctness), we are greatly tempted to connect Firdawsí's disappointment with the disgrace and imprisonment of his patron, al-Maymandí, which, as Ibnu'l-Athír informs us (under the year A.H. 421 = A.D. 1030, when the Minister was released and reinstated by Maḥmúd's son and successor, Mas'úd), took place in A.H. 412 (= A.D. 1021–1022). But the objections to this supposition are, I fear, insuperable, for Nöldeke (*op. cit.*, pp. 22–23) shows that Firdawsí was probably born in A.H. 323 or 324 (= A.D. 935–6), and that he

<sup>1</sup> The *Chahár Maqála* has : "the great Minister Aḥmad-i-Ḥasan, the secretary," by which, no doubt, al-Maymandí is meant. Ibn Isfandiyár, however, has "Ḥusayn b. Aḥmad."

<sup>2</sup> The question of "the Vision of God" (*riyatu'lláh*) has given rise to fierce controversies in Islám. The anthropomorphic Ḥanbalís represent one extreme, the Mu'tazilís the other.

finished the final edition of the *Shāhnāma*<sup>1</sup> in A H 400 (= A D 1010), being at that time about eighty years of age, and it is about this time that the question of his recompense must have arisen.

"Now Sultan Mahmūd," continues the author of the *Chahār Maqāla*, "was a zealot, and he listened to these imputations and caught bold of them, and, to be brief, only twenty thousand<sup>2</sup> *dirhams* were paid to Hakīm Firdawsī. He was bitterly disappointed, went to the bath, and, on coming out, bought a drink of sherbet<sup>3</sup> and divided the money between the bath man and the sherbet seller. Knowing, however, Mahmūd's severity, he fled from Ghazna by night, and alighted in Herat at the shop of Azraqī's<sup>4</sup> father, Isma'il the book seller (*warrāq*), where he remained in hiding for six months, until Mahmūd's messengers had visited Tus and had turned back thence, when Firdawsī, feeling secure set out from Herat for Tus taking the *Shāhnāma* with him. Thence he came to Tabaristan to the Ispahbad Shahriyar b Shirwīn<sup>5</sup> of the House of Bawand, who was King there, and this is a noble House which traces its descent from Yazdīgird the son of Shahriyar<sup>6</sup>.

"Then Firdawsī wrote a satire on Sultan Mahmūd in the Preface, from which we read a hundred couplets to Shirzād, saying 'I will dedicate this *Shāhnāma* to thee instead of to Sultan Mahmūd, since this book deals wholly with the legends and deeds of thy forbears. The Ispahbad treated him with honour and showed him many kindnesses, and said 'Mahmūd had no right knowledge of this matter,

<sup>1</sup> Noldeke clearly shows that Firdawsī completed the *Shāhnāma* long before he dedicated it to Sultan Mahmūd, since there exists another dedication to one Ahmad b Muhammad b Abī Bakr of Khalanjan, which was written in A H 389 = A D 999.

<sup>2</sup> So the two British Museum MSS and Ibn Isfandiyyar, but the lithographed edition has "sixty thousand." In all forms of the story the point lies in the substitution of silver coins (*dirhams*) for gold coins (*dinars*).

<sup>3</sup> *Fuqā*, described as a kind of beer.

<sup>4</sup> A well known poet of whom we shall shortly have to speak.

<sup>5</sup> So Ibn Isfandiyyar, but the MSS of the *Chahār Maqāla* substitute the name of Shirzād.

<sup>6</sup> The last Sassanian King in whose days Persia was conquered by the Arabs. For the words which here follow 'Bawand' Ibn Isfandiyyar substitutes 'Who was the maternal uncle of Shamsul Ma'ālī Qabus [ibn Washmgīr], and whose dominion and greatness are recorded in 'Utbī's *Asṭab ʿi Yamīn*.'

but was induced to act as he did by others, who did not submit your book to him under proper conditions, and who misrepresented you. Moreover you are a Shí'ite, and naught will befall him who loves the Family of the Prophet which did not befall them.<sup>1</sup> Maḥmúd is my liege lord : let the *Sháhnáma* stand in his name, and give me the satire which you have written on him, that I may expunge it, and bestow on thee some little recompense ; and Maḥmúd will surely summon thee and seek to satisfy thee fully. Do not, then, throw away the labour spent on such a book.<sup>2</sup> And next day he sent Firdawsí 100,000 *dirhams*, saying : ' I will buy each couplet of the satire on the Sultán at a thousand *dirhams* ; give me those hundred couplets and rest satisfied therewith.'<sup>3</sup> So Firdawsí sent him those verses and he ordered them to be expunged ; and Firdawsí also destroyed his rough copy of them, so that this satire was done away with, and only these few<sup>4</sup> verses are preserved :

'They said : " This bard of over-fluent song  
Hath loved the Prophet and 'Alí for long."<sup>5</sup>  
Yea, when I sing my love for them, I could  
Protect from harm a thousand like Maḥmúd.  
But can we hope for any noble thing  
From a slave's son, e'en were his sire a King?

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<sup>1</sup> For the last part of this sentence Ibn Isfandiyár substitutes : " And such an one hath never prospered in worldly things, even as they never prospered." The allusion in either case is to the calamities which overtook 'Alí, al-Ḥasan, al-Ḥusayn, and nearly all the Imáms of the Shí'ites.

<sup>2</sup> Ibn Isfandiyár substitutes : " For such a book as this will never be lost."

<sup>3</sup> Ibn Isfandiyár adds : " And reconcile thine heart to the Sultán." As Nöldeke points out, the number of verses contained in the satire is 101 in Macan's edition, but varies greatly in different MSS., rising as high as 160, and falling as low as 30.

<sup>4</sup> Ibn Isfandiyár has " two," and accordingly omits the first three of the five given in the *Chahár Maqála*. It is difficult to reconcile the statement as to the ultimate fate of the satire made by this oldest authority with the fact that the text of it, which bears every mark of genuineness, exists. Cf. Nöldeke, *op. cit.*, p. 27.

<sup>5</sup> That is, hath loved these only to the exclusion of Abu Bakr, 'Umar, and 'Uthmán, the first three of the four orthodox Caliphs, according to the Sunnís. Firdawsí means to say that the only charge brought against him by his enemies, *viz.*, that he was a Shí'ite, in effect amounted only to this, that he entertained an exaggerated love for the House of the Prophet.

For had this King aught of nobility  
 High-throned in honour should I seated be  
 But since his sires were not of gentle birth  
 He hates to hear me praising names of worth'

"In truth the Ispahbad rendered a great service to Mahmūd, who was thereby placed deeply in his debt

"In the year A H 514 (A D 1120-21) continues Nidhāmī of Samarqand "when I was in Nishapur, I heard the Amīr Mu'izzī\* say that he had heard the Amīr 'Abdur Razzāq of Tus relate as follows 'Mahmud was once in Indr, returning thence towards Ghazna. It chanced that on his way was a rebellious chief possessed of a strong fortress, and next day Mahmud encamped at its gates, and despatched an ambassador to him, bidding him come before him on the morrow to do homage and pay his respects at the Court, when he should receive a robe of honour and return to his place. Next day Mahmud rode out with the Prime Minister\* on his right hand, for the ambassador had turned back and was coming to meet the King. 'I wonder,' said the latter to the Minister, 'what reply he will have given? The Minister answered

"And should the reply with my wish not accord,  
 Then Afrāsīyab's field, and the mace, and the sword!"

'Whose verse inquired Mahmud, 'is that? For he must have the heart of a man.' 'Poor Abul Qāsim Firdawsī composed it, answered the Minister, 'he who for five and twenty years laboured to complete such a work, and reaped from it no advantage. 'You speak well said Mahmud, 'I deeply regret that this noble man was disappointed by me. Remind me at Ghazna to send him something.

'So when the Sultān returned to Ghazna, the Minister reminded him, and Mahmud ordered that sixty thousand *dinars*\* worth<sup>4</sup> of

\* The celebrated poet laureate of Mahkshah and Sanjar, the Seljuqs. He was accidentally killed by a stray arrow from his royal patron's bow in A D 1147-48.

\* Dawlatshah identifies this Minister with al Maymandī which is possible since as we have seen (p 134 *supra*) he was disgraced and imprisoned in A D 1021-22 and Firdawsī died between this date and A D 1025-26.

\* Ibn Isfandiyyar has 'for valour and swords rain down from it.

\* Ibn Isfandiyyar has *dirhams* for *dinārs*, and continues and when the *dirhams* were collected he despatched them with camels to the city of Tus.

indigo should be given to Firdawsī, and that this indigo should be carried to Tūs on the King's own camels, and that apologies should be tendered to Firdawsī. For years the Minister had been working for this, and at length he had achieved his work; so now he caused the camels to be loaded, and the indigo safely reached Tābarān.<sup>1</sup> But even as the camels entered the Rūdbār Gate, the corpse of Firdawsī was borne forth from the Gate of Razān.<sup>2</sup> Now at that time there was in Tābarān a preacher, whose fanaticism was such that he declared that he would not suffer Firdawsī's body to be buried in the Musulmān Cemetery because he was a Rāfiqī; and nothing that men could say would serve to move him. Now outside the gate there was a garden belonging to Firdawsī,<sup>3</sup> and there they buried him, and there he lies to this day. And I visited his tomb in the year A.H. 510 (A.D. 1116-17).<sup>4</sup>

"They say that Firdawsī left a very high-spirited<sup>5</sup> daughter, to whom they would have given the King's gift; but she would not accept it, declaring that she needed it not. The Postmaster wrote<sup>6</sup> to the Court and represented this to the King, who ordered this doctor<sup>7</sup> to be expelled from Tābarān as a punishment for his officiousness, and to be exiled from his home; and that the money

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<sup>1</sup> Tābarān is the name of a portion of the city of Tūs. See B. de Meynard's *Dict. de la Perse*, pp. 374-375.

<sup>2</sup> Nöldeke (*op. cit.*, p. 28 and n. 2, and p. 14 at end), following Ibn Isfandiyyār, has *Razzāq* for *Razān*, but the lithographed edition of the *Chahār Maqāla* and all three MSS. (the two London and the Constantinople codices) agree in the latter reading. A *Razān* in Sistān is mentioned by al-Balādhurī (pp. 396-7), and there is a *Radhān* (Razān) near Nasā in Khurāsān (*Dict. de la Perse*, p. 259).

<sup>3</sup> Ibn Isfandiyyār has: "called Bāgh-i-Firdaws ('the Garden of Paradise'), which was his (*i.e.*, Firdawsī's) property."

<sup>4</sup> Dawlatshāh says that the tomb was still known in his time (A.D. 1487) and was still visited by the poet's admirers. He describes it as situated in Tūs, beside the 'Abbāsiyya Mausoleum.

<sup>5</sup> Ibn Isfandiyyār has: "very virtuous and noble."

<sup>6</sup> Ibn Isfandiyyār has *paywast* ('went,' 'joined himself') for *navisht* ('wrote'). To keep the King fully informed of all matters within his cognisance, including the doings of the Governor of the Province, was (as is fully set forth in the *Siyāsat-nāma* of the Nidhāmu'l-Mulk) one of the chief duties of the Postmaster or *Ṣāhibu'l-Barīd*.

<sup>7</sup> *I.e.*, the fanatical preacher mentioned above. In Dawlatshāh and other later accounts this doctor is identified with Shaykh Abu'l-Qāsim al-Jurjānī, who, it is said, refused to read the Burial Service over one who had devoted his life to praising Zoroastrian heroes. But that night (so runs the story) he saw in a dream Firdawsī highly exalted in Paradise,

should be given to the Imām Alī b. Bakr [idn] Ishāq for the repair of the rest house of Chāḡrā which stands on the road between Merv and Nishāpūr at the confines of Tus. When this order reached Tus and Nishāpūr it was faithfully executed, and the restoration of the residence of Chāḡrā was effected with this money."

Such, then, is the oldest and most authentic account of Firdawī which we possess, and we may be quite sure that, even though it be not correct in all particulars, it represents what was known and believed by educated men in the poet's own town a century after his death. Its importance is therefore great, and justifies its introduction in this place. Dawlatshāh certainly made use of this account (for he mentions the *Chāḡrā Maqāl* as one of his sources) in compiling his own, which is embroidered with many additional and probably fictitious details. Amongst other things he states that the poet's name was Ḥasan b. Ishāq b. Sharafshāh, and that in some of his verses he styles himself "son of Sharafshāh",<sup>2</sup> that he was from the village of Razān,<sup>3</sup> near Tus, and that he took his pen name from a garden in that district called Firdaws (Paradise), belonging to the 'Amīd of Khurāsān, Surt b. Muḡlīra, whose servant his father was. He is further represented as a poor man, fleeing from the oppression of the Governor of his native place to Ghazna, and there supporting himself by the precarious crafts of the ballad monger, until he was able, in the manner mentioned at the beginning

and asked him how he had attained to so high an estate, to which the poet's shade replied that it was on account of this one verse wherein he had celebrated the Divine Unity. *In the world Thou art all both above and below. Thine Essence I know not. Thy Being I know.*

<sup>1</sup> So one MS. and the edition of the *Chāḡrā Maqāl*. The other London MS. has *ḡīḡā* and the Constantinople codex *ḡīra* while Ibn Isfandiyār has *ribīḡ u chīḡā* i.e. "the rest house and well." Dawlatshāh calls it *Pibīḡ u Ishq* and describes it as by the defile of Shiqqān, on the road between Khurasan and Asarabad.

<sup>2</sup> Cf. Noldke *op. cit.*, p. 22 n. 2 where it is stated that according to Baysunghur's Preface the poet's father was called Fakhr u Din Ahmad b. Farrukh al Firdawī.

<sup>3</sup> See n. 2 on the preceding page.



of our notice, to make himself acquainted with 'Unşurí, who presents him to the Sultán, and appears throughout, like the Wazír al-Maymandí, as his patron and protector. The verse—

“When the lips of the babe are first dried from their food  
They lisp in the cradle the name of Maḥmúd”—

is said to have definitely gained Firdawsí the favour of the Sultán, who is represented as lodging him in apartments in the palace and assigning him a regular salary. The King's favourite Ayáz, whom Firdawsí is said in this narrative (for in others<sup>1</sup> these two are represented as firm friends) to have annoyed by his neglect, is represented as poisoning Maḥmúd's mind against him by accusations of heresy, with which he openly charged the poet, saying, “All the great heresiarchs of this (*i.e.*, the Carmathian or Isma‘ilí) sect have come from Tús; but I forgive you on condition that you renounce this doctrine.” The poet is further represented as hiding in Ghazna for several months after his disappointment in order to get back into his hands from the King's librarian the manuscript of his *Sháhnáma*, and the name of the bookseller with whom he afterwards took refuge at Herát is changed from Isma‘íl to Abu'l-Ma‘áll. Other details and variations of a similar character mark the remainder of Dawlatsháh's narrative, which, however, on the whole follows that already given.

The internal evidence afforded by Firdawsí's own works is, of course, so far as the text of them (which is in many places very uncertain and unsatisfactory) can be trusted, the most authoritative source of information concerning his life. This, as already observed, has been exhaustively examined, with admirable patience and acumen, by Professor Nöldeke and Dr. Ethé. It is impossible for me in the scanty space at my disposal to recapitulate here all their conclusions, neither is it necessary, since every serious student of the *Sháhnáma* must needs read the *Iranisches*

Internal  
evidence.

<sup>1</sup> Nöldeke, *op. cit.*, p. 26, n. 2.

*Nationalepos* of the former scholar, and the already-mentioned articles on this subject published by the latter, together with his edition of Firdawsi's *Rûsuf and Zulaykhâ*, and the chapters germane to this topic contained in his *Neupersische Litteratur* in vol. ii of the *Grundriss der Iranischen Philologie*. Briefly, however, we appear to be justified in assuming that Firdawsi was a *dihqân* or squire of Tûs, of respectable position and comfortable means; that he was born about A.D. 920, or a little later; that a taste for antiquarian research and folk-lore, fostered by the perusal of the prose "Book of Kings" compiled in Persian from older sources by Abû Mansûr al-Ma'marî for Abû Manşur b. 'Abdu'r-Razzâq, the then Governor of Tûs, in A.D. 957-8,<sup>1</sup> led him, about A.D. 974, definitely to undertake the versification of the National Epic; that he completed what we may call "the first edition" in A.D. 999, after twenty-five years' labour, and dedicated it to Ahmad b. Muḥammad b. Abî Bakr of Khâlanjân; that the "second edition," dedicated to Sulţân Maḥmûd, was completed in or shortly before A.D. 1010; that his quarrel with the Sulţân and flight from Ghazna almost immediately succeeded this; and that, having lived for a short time under the protection of one of the Princes of the House of Buwayh (Bahâ'u'd-Dawla or his son Sulţânû'd-Dawla, who succeeded him in A.D. 1012, as Noldeke thinks; Ma'îdû'd-Dawla Abû Tâlib Rustam, as Ethé seems to believe), for whom he composed his other great poem, the *Tarz and Zulaykhâ*, he returned, an old man of ninety or more, to his native town of Tûs, and there died about A.D. 1000 or 1005.

We must now pass to the brief consideration of Firdawsi's work, which, so far as it is preserved to us, consists of (1) the *Shâhnama*; (2) the romance of *Tarz and Zulaykhâ*; and (3) a considerable number of lyrical fragments, preserved by various biographers and anthology-makers, and diligently collected, edited and translated by Dr. Ethé in his articles *Firdawsi et L'Épique* already mentioned.

<sup>1</sup> See Noldeke *op. cit.*, p. 12, and 2151.

Firdawsi's  
work. (1) the  
*Shâhnama*.

It is on the *Shāhnāma*, of course, that Firdawsī's great reputation as a poet rests. In their high estimate of the literary value of this gigantic poem Eastern and Western critics are almost unanimous, and I therefore feel great diffidence in confessing that I have never been able entirely to share this enthusiasm. The *Shāhnāma* cannot, in my opinion, for one moment be placed on the same level as the Arabian *Mu'allaqāt*; and though it is the prototype and model of all epic poetry in the lands of Islām, it cannot, as I think, compare for beauty, feeling, and grace with the work of the best didactic, romantic, and lyric poetry of the Persians. It is, of course, almost impossible to argue about matters of taste, especially in literature; and my failure to appreciate the *Shāhnāma* very likely arises partly from a constitutional disability to appreciate epic poetry in general. With such disabilities we are all familiar, most notably in the case of music, where a Wagner will entrance some, while leaving others indifferent or even uncomfortable. Yet, allowing for this, I cannot help feeling that the *Shāhnāma* has certain definite and positive defects. Its inordinate length is, of course, necessitated by the scope of its subject, which is nothing less than the legendary history of Persia from the beginning of time until the Arab Conquest in the seventh century of our era; and the monotony of its metre it shares with most, if not all, other epics. But the similes employed are also, as it seems to me, unnecessarily monotonous: every hero appears as "a fierce, war-seeking lion," a "crocodile," "a raging elephant," and the like; and when he moves swiftly, he moves "like smoke," "like dust," or "like the wind." The beauty of form in any literary work is necessarily lost in translation, though it may be to some extent replaced or imitated in a clever rendering; but beauty and boldness of ideas there should be less difficulty in preserving, so that, for instance, the beauty of 'Umar Khayyām's quatrains may be said to have been wholly rendered by the genius of FitzGerald. But the *Shāhnāma*,

as it seems to me, defies satisfactory translation, for the sonorous majesty of the original (and this at least no one who has heard it declaimed by the professional rhapsodists of Persia, known as *Shāhnāma-khwāns*, will deny) is lost, and the nakedness of the underlying ideas stands revealed. I do not profess to be a skilful versifier, but at least many Persian and Arabic poets have suffered equally at my hands in these pages; and I venture to think that few English readers of this book and its *Prolegomena* (which contained numerous translations from the *Shāhnāma* experimentally rendered in various different ways) will put my renderings of the *Shāhnāma* even on a level with my renderings from other poets, though the coefficient of loss is in all cases about the same.

If there be any truth in these views (quite heretical, as I freely allow), to what does the *Shāhnāma* owe its great and, indeed, unrivalled popularity, not only in Persia,

Causes to which  
the *Shāhnāma*  
owes its  
popularity.

but wherever the Persian language is cultivated? So far as Persia is concerned, national pride in such a monument to the national greatness—a greatness dating from a remote antiquity, though now, alas! long on the decline—has certainly always been a most potent factor. The Persian estimate, however formed, has naturally passed on to all students of Persian in other lands, whether in Asia or Europe, and was adopted as an article of faith by the early European Orientalists. In the case of later and more critical European scholars other factors have come into play, such as the undoubted philological interest of a book comparatively so ancient and so notoriously sparing in the use of Arabic words; the Classical or Hellenistic sentiment, which tends to exalt the genius of Aryan at the expense of Semitic peoples; and the importance of the contents of the book from the point of view of Mythology and Folk-lore. Yet, when all is said, the fact remains that amongst his own countrymen (whose verdict in this matter is unquestionably the most weighty) Firdawsī has, on the strength of his *Shāhnāma* alone

(for his other poems are little known and still less read), enjoyed from the first till this present day an unchanging and unrivalled popularity, against which I would not presume to set my own personal judgment; though I would remind European scholars that, if we are to take the verdict of a poet's countrymen as final, the Arabic poet al-Mutanabbî, Firdawsî's earlier contemporary (born A.D. 905, killed A.D. 965), who has been very severely handled by some of them, has on this ground a claim almost equally strong on our consideration.

In the previous volume, or *Prolegomena*, of this work I gave translations of a good many passages of the *Shâhnâma* connected with the Legend of Ardashîr,<sup>1</sup> showing how closely Firdawsî followed his sources, wherever these have been preserved to us; and I discussed at considerable length the scope and character of the Persian epic and the *Shâhnâma* (pp. 110-123). To these matters I have not space to recur here, and I will give but one more specimen in translation, namely, the opening lines of the celebrated Episode of Rustam and Suhrâb (rendered familiar to English readers by Matthew Arnold's paraphrase), which is generally reckoned one of the finest passages in the *Shâhnâma*. The original text will be found at pp. 315-316 of the first volume of Turner Macan's edition, and in my rendering I have departed from the plan adopted in the *Prolegomena* of making alliterative blank verse the medium of my translation, and have endeavoured to imitate as closely as possible the rhyme and metre (*mutaqârib*) of the original.

"The story of Suhrâb and Rustam now hear :  
 Other tales thou hast heard : to this also give ear.  
 A story it is to bring tears to the eyes,  
 And wrath in the heart against Rustam will rise.  
 If forth from its ambush should rush the fierce blast  
 And down in the dust the young orange should cast,

---

<sup>1</sup> Pp. 140-142, 144-145, and 147-150.

Then call we it just, or unkind and unfair,  
 And say we that virtue or rudeness is there?  
 What then, is injustice if justice be death?  
 In weeping and wailing why waste we our breath?  
 Naught knoweth thy soul of this mystery pale,  
 No path shall conduct thee beyond the dark veil  
 All follow their ways to this hungering door,  
 A door which once shut shall release them no more!  
 Yet perhaps thou shalt win when from hence thou shalt roam  
 In that other abode to a happier home  
 If Death's clutch did not daily fresh victims enfold  
 Our earth would be choked with the young and the old  
 Is it strange if the flame of the ravenous fire  
 Once kindled should lead to a holocaust dire?  
 Nay, its burning outbursteth once grant it a hold  
 As tender twigs spring from some root strong but old  
 Death's breath doth resemble such pitiless fire  
 Consuming alike both the son and the sire  
 E'en the young in the joy of their living must pause,  
 For, apart from old age Death has many a cause  
 Should Death bid thee fare to thy long home with speed,  
 And constrain thee to mount on pale Destiny's steed,  
 Think not that for Justice Injustice is sent  
 And if Justice, then wherefore bewail and lament?  
 In Destiny's sight Youth and Age are as one,  
 Thus know if ye want not Religion undone  
 If thy heart is fulfilled with Faith's light then I trow  
 That silence is best for God's servant art thou.  
 Be thy business to supplicate worship obey  
 And order thine acts for the Last Judgement Day  
 In thy heart and thy soul hath the demon no lot  
 Then to fathom this secret of God's seek thou not.  
 Seek now in this world of religion a share  
 That alone will support thee when hence thou shalt fare  
 Now hearken the story of Suhráb I'll tell  
 And the strife which twixt him and his father befell

It is sometimes asserted that the *Shdhndma* contains practically no Arabic words — This is incorrect Firdawsi avoided their use as far as possible in his Epic, because he felt them to be unsuitable to the subject of his poem, but even in his time many Arabic words had become so firmly established in the

language that it was impossible to avoid their use. The twenty-one verses translated above comprise about 250 words, of which nine (*‘ajab*, *tarab*, *sabab*, *qadd*, *ajal*, *khalal*, *nhr*, *imán*, and *Islám*) are pure Arabic, and one (*hawl-nák*) half Arabic; and this is about the usual proportion, namely, 4 or 5 per cent.

Passing now to Firdawsí's remaining poetical works, we come next to his *mathnawí* on the romance of *Yúsuf and Zulaykhá* (Joseph and Potiphar's wife). This legend, greatly expanded and idealised from its original basis, has always been a favourite subject with the romantic poets of Persia and Turkey, nor was Firdawsí (as Dr. Ethé has pointed out) the first Persian poet to handle it, Abu'l-Mu'ayyad of Balkh and Bakhtiyári or Ahwáz having both, according to one manuscript authority, already made it the subject of a poem. These two earlier versions are otherwise quite unknown to us, while our knowledge of Firdawsí's version, which has luckily survived the vicissitudes of time, is largely due to Dr. Ethé's indefatigable industry. Though the book is but rarely met with in the East, a sufficient number of manuscripts (seven at least) exist in the great public libraries of England and France, one unknown to Dr. Ethé having been discovered by Dr. E. Denison Ross amongst Sir William Jones's manuscripts preserved in the India Office. The poem has been thrice lithographed in India and once in Persia, and we now have Dr. Ethé's critical edition, as well as the German metrical translation of Schlechta-Wssehrd (Vienna, 1889). Dr. Ethé, who is our chief authority on this poem, which he has made peculiarly his own, and which he has carefully compared with the much later versions of Jámí (A.D. 1483) and Nádhim of Herát (whereof the former is by far the most celebrated rendering of the Romance), thinks highly of its merit, which has generally been depreciated by Persian critics, who consider that Firdawsí wrote it when he was past his prime, and, moreover, somewhat broken by his disappointment about the

*Shāhnamā*, and that the epic style and metre so successfully employed in the last named poem were but little suited for romantic verse

The value of Firdawsi's lyric poetry, to judge by the specimens preserved to us in anthologies and biographies, appears to me to have been generally under-rated. To Dr Ethé's excellent treatises on this topic I have already alluded in a note (p 131, n 1 *supra*). Here I must content myself with two specimens, the first taken from the *Tārīkh-i-Guzīda*,<sup>1</sup> the second from 'Awfi's *Lubāb*<sup>2</sup> —

"Were it mine to repose for one night on thy bosom,  
My head thus exalted, would reach to the skies,  
In Mercury's fingers the pen I would shatter  
The crown of the Sun I would grasp as my prize  
O'er the ninth sphere of heaven my soul would be flying  
And Saturn's proud head 'neath my feet would be lying,  
Yet I'd pity poor lovers sore wounded and dying,  
Were thy beauty mine own, or thy lips, or thine eyes

Here is a rendering of the lines cited by 'Awfi —

"Much toil did I suffer, much writing I pondered,  
Books writ in Arabian and Persian of old,  
For sixty two years many arts did I study  
What gain do they bring me in glory or gold?  
Save regret for the past and remorse for its failings  
Of the days of my youth every token hath fled,  
And I mourn for it now, with sore weepings and wailings,  
In the words Khusrawan Bu Tahur<sup>3</sup> hath said

<sup>1</sup> The text will be found at p 49 of the *tirage à part* of my article on *Biographies of Persian Poets*, published in the *J R A S* for October, 1900, and January, 1901

<sup>2</sup> For the text, see vol II, p 33 of my edition of this work

<sup>3</sup> Abu Tahur al Tayyib (or *al Tabīb*, 'the physician') b Muḥammad al Khusrawan was one of the Samanid poets. He is mentioned by 'Awfi (vol II, p 20 of my edition). Firdawsi here introduces his verse as a *fadīm*, concerning which figure see pp 45 and 68 *supra*



'My youth as a vision of childhood in sooth  
I remember : alas and alas for my youth !'

The next poet claiming our attention is the elder Asadī, Abū Naṣr Aḥmed b. Maṣṣūr of Ṭūs, not to be confounded with his son 'Alī b. Aḥmed al-Asadī, the author of the *Garshāsp-nāma* and of the oldest extant Persian Lexicon, in whose handwriting is the most ancient Persian manuscript known to exist, transcribed in A.D. 1055-56, now preserved at Vienna, and published by Seligmann. Perhaps, indeed, he should have been placed before Firdawsī, who is said to have been his pupil as well as his friend and fellow-townsmen ; but I am not concerned within each period to follow a strictly chronological order, and, even if I were, the date of Asadī's death, which was subsequent to Firdawsī's, would justify this order, since, though in this particular case we have reason to believe that Asadī was the older of the two poets, the obituary dates, as a rule, are alone recorded by Muslim biographers.

Our knowledge of Asadī's life is meagre in the extreme. 'Awfī and the *Chahār Maqāla* ignore him entirely, and his name is merely mentioned (and that in connection with the *Garshāsp-nāma*, which was the younger Asadī's work) in the *Ta'rikh-i-Guzida*.

Dawlatshāh's  
fictions.

Dawlatshāh, as usual, gives plenty of detail ; but as it is, so far as I know, unsupported by any respectable authority of earlier times, it must be regarded as worthless. He pretends, for instance, that Asadī was pressed to undertake the composition of the *Shāhnāma*, but excused himself on the ground of his age, and passed on the task to his pupil Firdawsī ; but that when the latter lay dying at Ṭūs, with the last four thousand couplets of the Epic still unwritten, Asadī finished it for him in a day and a night, and was able to console the dying poet by reading to him on the following day the completion of the poem. These verses are even specified by Dawlatshāh, who says that they extend from the first invasion

of Persia by the Arabs to the end of the hook, and that "men of letters are of opinion that it is possible to detect by close attention where the verse of Firdawsî ends and that of Asadî begins." One of the Cambridge MSS of Dawlatshâh (Add 831) has the following marginal comment on this baseless fiction "Firdawsî, as will be subsequently mentioned in the notice of his life, himself completed the *Siâhnâma*, whence it is evident that no other person collaborated with him in its versification. For after he had completed it he succeeded, by a stratagem, in recovering possession of it from the King's librarian, and inserted in it the verses of the celebrated satire. What is here stated is plainly incompatible with this." To this sensible comment another hand has added the words *Nikâ gusht* ("Thou sayest well")

Asadî's chief claim to distinction rests on the fact that he developed and perfected, if he did not invent, the species of poem entitled *munddhârâ*, or "strife poem," and Dr Ethé, who has gone deeply into this matter, has embodied the results of his erudition

and industry in an admirable monograph published in the Acts of the Fifth International Congress of Orientalists, held at Berlin in 1882, and entitled *Uter persicæ Tenzonen*. Asadî is known to have composed five such *munddhârât*, to wit (1) Arab and Persian, (2) Heaven and Earth, (3) Spear and Bow, (4) Night and Day, and (5) Muslim and Gibr (Zoroastrian). Of these I shall offer the reader, as a specimen of this kind of composition, a complete translation (from the text given by Dawlatshâh) of the fourth, referring such as desire further information as to the contents of the others, and the light they throw on the poet's life and adventures, to Ethé's monograph mentioned above, and to pp 226-229 of his article *Neupersische Litteratur* in vol II of Geiger and Kuhn's *Grundriss*.

## ASADÍ'S STRIFE-POEM BETWEEN NIGHT AND DAY.

"Hear the fierce dispute and strife which passed between the  
 Night and Day ;  
 'Tis a tale which from the heart will drive all brooding care  
 away.  
 Thus it chanced, that these disputed as to which stood first in  
 fame,  
 And between the two were bandied many words of praise and  
 blame.  
 'Surely Night should take precedence over Day,' began the  
 Night,  
 'Since at first the Lord Eternal out of Darkness called the  
 Light.  
 Do not those who pray by daylight stand in God's esteem less  
 high  
 Than do those who in the night-time unto Him lift up their  
 cry ?  
 In the night it was that Moses unto prayer led forth his throng,  
 And at night-time Lot departed from the land of sin and wrong.  
 'Twas at night that by Muḥammad heaven's orb in twain was  
 cleft,  
 And at night on his ascent to God the Holy House he left.  
 Thirty days make up the month, and yet, as God's Qur'án doth  
 tell,  
 In degree the *Night of Merit*\* doth a thousand months excel.  
 Night doth draw a kindly curtain, Day our every fault doth  
 show ;  
 Night conferreth rest and peace, while Day increaseth toil and  
 woe.  
 In the day are certain seasons when to pray is not allowed,  
 While of night-long prayer the Prophet and his Church were  
 ever proud.  
 I'm a King whose throne is earth, whose palace is the vaulted  
 blue,  
 Captained by the Moon, the stars and planets form my retinue.  
 Thou with thy blue veil of mourning heaven's face dost hide  
 and mar,

---

\* The *Laylatu'l Qadr*, or "Night of Merit," is the night on which the Prophet Muḥammad received his first revelation, and is one of the last ten nights of the month of Ramaḍán. In *Súra* xcvi of the Qur'án it is declared to be "better than a thousand months."

Which through me, like Iram's Garden, glows with many a  
 flower-like star  
 By this Moon of mine they count the months of the Arabian  
 year,  
 And the mark of the Archangels wing doth on its face appear  
 On the visage of the Moon the signs of health one clearly sees,  
 While apparent on the Sun's face are the symptoms of disease  
 Less than thirty days sufficeth for the Moon her course to run,  
 Such a course as in the year is scarce completed by the Sun'

"When the Day thus long had listened to the Night, its wrath  
 was stirred  
 'Cease! it cried, 'for surely never hath a vainer claim been  
 heard!  
 Heaven's Lord doth give precedence, in the oath which He  
 hath sworn,  
 Over Night to Day, and darest thou to hold the Day in scorn?  
 All the fastings of the people are observed and kept by day,  
 And at day-time to the Ka'ba do the pilgrims wend their way  
 'Arafa and 'Áshúrâ, the Friday prayer, the festal glee,  
 All are proper to the Day, as every thinking mind can see  
 From the void of Non-Existence God by day created men,  
 And 'twill be by day, we know, that all shall rise to life again  
 Art thou not a grief to lovers, to the child a terror great,  
 Of tho Devils power the heart, and on the sick man's heart  
 the weight?  
 Owls and bats and birds of darkness, ghosts and things of  
 goblin race,  
 Thieves and burglars, all together witness to the Nights dis-  
 grace  
 I am born of Heaven's sunshine, thou art of the Pits dark  
 hole,  
 I am like the cheerful firelight, thou art like the dusky coal  
 These horizons I adorn by thee are rendered dull and drear,  
 Leaps the light in human eyes for me, for thee springs forth  
 the tear  
 Mine Faith's luminous apparel, Unbeliefs dark robe for you,  
 Mine the raiment of rejoicing, thine the mourner's sable hue  
 How canst thou make boast of beauty with thy dusky negro  
 face?  
 Naught can make the negro fair, though gifted with a statues  
 grace

What avail thy starry hosts and regiments, which headlong fly  
When my Sun sets up his standard in the verdant field of  
sky ?

What if in God's Holy Book my title after thine appears ?  
Doth not God in Scripture mention first the deaf, then him  
who hears ?

Read the verse '*He Death created*,' where Life holds the second  
place,

Yet is Life most surely welcomed more than Death in any  
case.

By thy Moon the months and years in Arab computation run,  
But the Persian months and years are still computed by the  
Sun.

Though the Sun be sallow-faced, 'tis better than the Moon, I  
ween ;

Better is the golden *dínár* than the *dirham's* silver sheen.

From the Sun the Moon derives the light that causeth it to  
glow ;

In allegiance to the Sun it bends its back in homage low.

If the Moon outstrips the Sun, that surely is no wondrous  
thing :

Wondrous were it if the footman should not run before the  
King !

Of the five appointed prayers the Night has two, the Day has  
three ;

Thus thy share hath been diminished to be given unto me.

If thou art not yet content with what I urge in this debate,

Choose between us two an umpire just and wise to arbitrate ;

Either choose our noble King, in equity without a peer,

Or elect, if you prefer, that Mine of Grace, the Grand Wazír,

Aḥmad's son Khalíl Abú Naṣr, noble, bounteous, filled with  
zeal,

Crown of rank and state, assurer of his King's and country's  
weal."

It may be mentioned that Asadí incurred Sultán Maḥmúd's displeasure by one of his "strife-poems" (that entitled "Arab and Persian"), in consequence of the praise which he bestowed on two princes of the rival House of Buwayh, viz., Shamsu'd-Dawla Abú Ṭāhír of Hamadán (A.D. 997-1021), and Majdu'd-Dawla Abú Ṭalib Rustam (A.D. 997-1029) ; another instance of the Sultán's jealous disposition.

Abu'l Faraj of Sístán, though earlier in time than most of the poets above mentioned, is subordinate in importance to them, and also to his pupil Minúchihri, of whom we shall speak immediately. His chief patron was Abú Simjúr, one of the victims of Sultán Mahmúd's inordinate ambition, and he is said to have died in A D 1002. Of his life and circumstances we know next to nothing, though in Dawlatsháh,<sup>1</sup> as usual, personal details are forthcoming, though only one fragment of his verse is given, of which this is a translation —

"Gladness in this age of ours is like the 'Anqa of the West,  
Consecrated unto sorrow seems our mortal life's brief span  
Widely o'er the earth I've wandered, much the World of Form  
explored,  
Man I found fore doomed to sorrow, made to suffer wretched  
man I  
Each in varying proportion bears his burden of distress,  
Unto none they grant exemption from the universal ban'

Of Abu'l-Faraj's pupil Minuchihri, who survived till A D 1041 or later, mention has been already made, and a translation of one of his most celebrated *qasidas* is given at pp 30-34 *supra*. Manuscripts of his *diwán* are not very common, but it has been printed, with a historical Introduction, a full translation, and excellent notes by A. de Biberstein Kazimírski (Paris, 1886), and a lithographed edition was published in Tihrán some six years earlier, while Dawlatsháh speaks of it as "*well known and famous in Persia*". That he was a native of Damghan (some fifty miles south of Astarábad, on the Tihrán-Mashhad road), not of Balkh or Ghazna, as Dawlatsháh asserts, clearly appears from one of his own verses. 'Awfi<sup>2</sup> gives his full name as Abu'n Najm Ahmad b Qûş (or Ya'qub, according to Ethé, *op cit*, p 225)

<sup>1</sup> Pp 39-40 of my edition

<sup>2</sup> Pp 53 55 of Part II of my edition

b. Aḥmad al-Minúchihri, and vouchsafes little further information, save that he was precociously clever and died young. He is generally said to have borne the sobriquet of *shast galla*, a term variously interpreted,<sup>1</sup> but generally as meaning "sixty herds," in allusion to his wealth. 'Awfi says nothing of this, and a passage in the unique history of the Seljúqs entitled *Rāḥat'uṣ-Ṣudúr*, to which I called attention in my account of this important work in the *Journal of the Royal Asiatic Society* for 1902, pp. 580-581, inclines me to believe that two different poets have been confounded together by later writers: to wit, Abu'n-Najm Aḥmad *Minúchihri*, who flourished in the first half of the eleventh century of our era, and Shamsu'd-Dín Aḥmad *Minúchihri*, who lived in the latter part of the twelfth century, and to whom the sobriquet of *shast galla* really belonged. Of this latter poet's verses nothing, so far as I know, has been preserved, and we only know that he wrote a *qaṣida* called (probably from its rhyme) *qaṣida-i-titmáj*.

Here is a translation of another celebrated *qaṣida* by the real Minúchihri, describing the Candle, and ending with praises of 'Unṣurí. It is given both by 'Awfí and Dawlatsháh, and of course in the editions of the *Díwán*:—

The "Candle-  
*qaṣida*."

"Thou whose soul upon thy forehead glitters like an aureole,  
By our souls our flesh subsists, while by thy flesh subsists thy  
soul.

Why, if not a star, dost waken only when all others sleep?

Why, if not a lover, ever o'er thyself forlorn dost weep?

Yes, thou art indeed a star, but shinest in a waxen sphere!

Yes, thou art a lover, but thy sweetheart is the chandelier!

O'er thy shirt<sup>2</sup> thou wear'st thy body: strange, indeed; for all  
the rest

Wear the vest upon the skin, but thou the skin upon the vest!

Thou revivest if upon thee falls the fire when thou art dead,<sup>3</sup>

<sup>1</sup> See p. 3 of the Persian text of Kazimirski's edition.

<sup>2</sup> The "shirt" of the candle is its wick, and its "body" is the wax.

<sup>3</sup> "Dead" or "silent" means extinguished, as applied to a fire or light. So the Persians say, "Kill the candle," or "Silence the candle."

And when thou art sick they cure thee best by cutting off thy  
 head!<sup>1</sup>  
 Even midst thy smiles thou weepest\* and moreover strange  
 to tell,  
 Thou art of thyself the lover, and the well beloved as well!  
 Thou without the Spring dost blossom, and without the  
 Autumn die,<sup>3</sup>  
 Laughing now without a mouth and weeping now without  
 an eye!<sup>2</sup>  
 Me most nearly thou resemblest closely I resemble thee,  
 kindly friends of all the world, but foes unto ourselves are we  
 Both of us consume and spend ourselves to make our com-  
 rades glad,  
 And by us our friends are rendered happy while ourselves  
 are sad  
 Both are weeping, both are wasting, both are pale and weary  
 eyed,  
 Both are hurned in isolation, both are spurned and sorely tried  
 I behold upon thy head what in my heart doth hidden rest,  
 Thou upon thy head dost carry what I hide within my breast  
 Both our visages resemble yellow flowers of *shanbalid*  
 Mine the bud unopened, thine the bloom which beautifies the  
 mead  
 From thy face when I am parted hateful is the sunshine  
 bright,  
 And when thou art taken from me, sad and sorrowful the  
 night  
 All my other friends I've tested, great and little, low and  
 high,  
 Found not one with kindly feeling found not two with loyalty  
 Thou, O Candle, art my friend, to thee my secrets I consign,  
 Thou art my familiar comrade I am thine and thou art mine  
 Like a beacoo light thou shinest, while with eager eyes I scan  
 Every night till dawn the *Dhūn* of Abul Qasim Hasan,<sup>5</sup>  
 'Uosuri, the greatest master of the day in this our art,  
 Soul of faith, of staroless honour, great in wisdom, pure in  
 heart,

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<sup>1</sup> Alluding to the snuffing of the wick

<sup>2</sup> The candle "smiles" when it shines, and "weeps" when it gutters

<sup>3</sup> See n. 3 on previous page

<sup>4</sup> Viz, fire

<sup>5</sup> This is 'Unsuri's name and this verse is the *gurizgāh*, or transition from the prelude (*tashībī*) to the panegyric (*madiha*)



He whose voice is like his wit, alike original and free ;  
 While his wit is like his verse in grace and spontaneity.  
 Art in verse surpassing his to claim were but an idle boast ;  
 Others have at best one talent ; he of talents owns a host.  
 In the crow will ne'er appear the virtues of the horse, I trow,  
 Though the neighing of the horse be like the cawing of the  
 crow.

Whilst his poems you're reciting sugar-plums you seem to eat,  
 And the fragrance of his verses than the jasmine is more  
 sweet."

Minúchihri, it may be added, took his pen-name from the Ziyárid Prince of Tabaristán, Minúchihr b. Qábús b. Washmgír, entitled *Falaku'l-Ma'áhl* ("The Heaven of High Qualities"), who succeeded his murdered father in A.D. 1012-13, and died in A.D. 1028-29.

Ghaḍá'irí of Ray has been already mentioned (pp. 69-70 *supra*) as the author of an *ighrāq*, or hyperbolic praise, of Sultán Mahmúd, which is said to have been rewarded with seven purses of gold, equivalent in value to 14,000 *dirhams*. The *qaṣida* in which these two verses occur begins :—

Ghaḍá'irí.

"If in rank be satisfaction, if in wealth be high degree,  
 Look on me, that so the Beauty of Perfection thou may'st see!  
 I am one in whom shall glory, even till the end of days,  
 Every scribe who o'er a couplet writes the customary 'says.'"<sup>1</sup>

Both 'Awfí and Dawlatsháh give brief notices of this poet, of whose life we know practically nothing, save that he excelled in "strife-poems" and poetical duels as well as in panegyric.

Bahrámí of Sarakhs has been already mentioned (p. 115 *supra*) as the author of a prose work on Prosody entitled *Khujasta-náma*.

Bahrámí.

Two other similar works of his, the *Gháyatü'l-'Arúdiyyín* ("Goal of Prosodists"), and the *Kanzu'l-Qáfiya* ("Thesaurus of Rhyme"), are mentioned with high approval in the *Chahár Maqála* (p. 50 of my translation)

<sup>1</sup> In Arabic *qála*, "says," followed by the name of the poet cited.

was invaluable to the aspiring poet. It seems to be implied that he composed other prose works on subjects connected with Rhetoric and the Poetic Art, none of which, unfortunately, have escaped the ravages of time. Dawlatsháh does not mention him, but the earlier 'Awfí accords him (pp. 55-57 of vol. ii) a brief notice, and quotes six or seven short pieces of his verse.

Our list of the poets of this period might be greatly extended, for 'Awfí enumerates more than two dozen, and  
 Other minor poets. others are mentioned in the *Chahár Maqála*; poetesses like Rábi'a the daughter of Ka'b; poets like Labbí, Amíní, Abu'l-Faḍl Tálaqání, Manshúrí, 'Uṭáridí, and Zínatí-i-'Alawí-i-Mahmúdí, who, from the Zinatí.  
 opening verses of one of his *qasídas* :—

"Sire, whose protecting strength is sought by all,  
 Summon the minstrels, for the wine-cup call;  
 That we with molten ruby may wash out  
 From palate parched the march's dust and drought"—

would seem to have accompanied Sultán Mahmúd on some of his endless campaigns, in allusion to which he says, in another fragment cited by 'Awfí :—

"With foeman's blood sedition thou dost stay;  
 Heresy's stain thy falchion wipes away.  
 Hast thou a vow that each new month shall show  
 A fortress opened and a firm-bound foe?  
 Art pledged like Alexander every hour  
 Before Earth's monarchs to display thy power?"

But only three poets of those still unnoticed in this chapter imperatively demand mention, to wit the dialect-poet Pindár of Ray, Kisá'í of Merv, and the mystic quatrain-writer Abú Sa'íd ibn Abí'l-Khayr. The last-named, whose long life (A.D. 968-1049) bridges over the period separating the Sámánids from the Seljúqids, is by far the most important of the three, and

will be more conveniently considered in the next chapter, in which we shall have to say more of religious and didactic and less of epic and panegyric verse ; so it only remains here to speak briefly of Pindár and Kisá'í.

Of Pindár of Ray, said to have been called Kamálu'd-Dín, hardly anything is known, save that he was patronised by

Majdu'd-Dawla Abú Tálíb Rustam the Bu-  
Pindár of Ray. wayhid prince of Ray, and earlier by the great

Sháhib Isma'íl b. 'Abbád. He is said to have died in A.D. 1010, and to have composed poetry in Arabic, Persian, and the "Daylami" dialect. I can find no earlier mention of him than that of Dawlatsháh (pp. 42-44 of my edition), for 'Awfí and Ibn Isfandiyár, from whom we might have expected some light, are both silent ; while even Dawlatsháh is unusually sparing of detail, and cites only two of Pindár's verses, one in Persian and one in dialect. The latter, addressed to an acquaintance who advised him to take to himself a wife, is only intelligible enough to make it clear that it could not be translated ; the former, "very well known, and ascribed to many well-known poets," may be thus rendered :—

"Two days there are whereon to flee from Death thou hast no  
need,  
The day when thou art not to die, the day when death's  
decreed ;  
For on the day assigned by Fate thy striving naught avails,  
And if the day bears not thy doom, from fear of death be  
freed !"

Dawlatsháh also cites the following verse of the later poet Dhahíru'd-Dín Fáryábí as containing "an (implied) encomium on Pindár" :—

Through the depths unrevealed of my genius a glance should'st  
thou fling,  
Behold, out of every corner a Pindár I'll bring."

I doubt, however, if the word *Pindār* in this line is a proper name, it is probable the common noun meaning "thought," "fancy" \*.

For the scantiness of his information about Pindār, Dāwlatshāh endeavours to compensate by an anecdote about Majdu'd-Dawla's mother, who, during her lifetime, acted as Regent, which, whether true or not, is pretty enough. When Majdu'd-Dawla came to the throne, in A.D. 997, he was but a boy, and, as above mentioned, the actual control of affairs was in the capable hands of his mother. From her, it is said, Sultān Mahmud demanded tax and tribute, and the sending of her son with his ambassador to Ghazna, failing her compliance, he threatened "to send two thousand war elephants to carry the dust of Ray to Ghazna." The Queen-Regent received the ambassador with honour, and placed in his hands the following letter for transmission to the Sultan —

'Sultān Mahmud is a mighty champion of the Faith and a most puissant Prince to whom the greater part of Persia and the land of India have submitted. For twelve years so long as my husband Fakhrud Dawla was alive I feared his ravages and his hostility, but now, ever since my husband attained to God's Paradise that anxiety has been obliterated from my heart. For Sultān Mahmud is a great king and also a man of honour and will not lead his army against an old woman. Should he do so and make war, it is certain that I too would give battle. Should the victory be mine, it would be for me a triumph till the Day of Judgement, while should he be victorious, men would say 'He hath only defeated an old woman.' What proclamations of victory could he frame for publication through his dominions?

*'Who is less than a woman is hardly a man!'*

I know, however, that the Sultān is wise and prudent and will never embark on such an enterprise therefore have I no anxiety as to the issue of this matter, but recline on the couch of tranquillity and confidence.

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\* Since writing this I have discovered the preceding verse in the *Majālisul Mu'minin* and thus leaves no doubt that the poet (whose name here appears as *Bundār*) is really meant.

The letter, adds our biographer, had the desired effect, and so long as she lived the Sultán made no attack on her son's dominions. Some colour is given to this tale by the fact, recorded by Ibnu'l-Athír, that Ray was seized by Sultán Maḥmúd, and Majdu'd-Dawla dethroned, in A.D. 420 (A.D. 1029), the year succeeding that in which the mother of the latter died. It was in the spring of that year that Maḥmúd entered Ray, and took from it a million *ḍinārs* in money, and half that value in jewelry, with six thousand suits of clothes and innumerable other spoils. He summoned Majdu'd-Dawla before him and said to him, "Hast thou not read the *Shāhnāma* (which is the history of the Persians) and the history of Ṭabarí (which is the history of the Muslims)?" "Yes," answered Majdu'd-Dawla. "Thy conduct," continued Maḥmúd, "is not as of one who has read them. Dost thou not play chess?" "Yes," replied the other. "Didst thou ever see a king approach a king?" the Sultán went on. "No," answered the unfortunate prince. "Then," asked Maḥmúd, "what induced thee to surrender thyself to one who is stronger than thee?" And he ordered him to be exiled to Khurásán. It was on this occasion also that Sultán Maḥmúd crucified a number of the heretical Bāṭinís ("Esoterics") or Isma'ílís, banished the Mu'tazilites, and burned their books, together with the books of the philosophers and astronomers; while of such books as remained after this act of wanton vandalism, he transported a hundred loads to Ghazna.<sup>1</sup>

In conclusion, we must say a few words about Kisá'f, not so much for his own sake (though he was a noted poet in his day)

as on account of his relations with a much greater  
Kisá'f. man and poet, Násir-i-Khusraw, of whom we shall

speak at length in the next chapter. Unlike Pindár, Kisá'f is more fully noticed by ancient than by modern writers. 'Awfí devotes to him more than five pages (pp. 33-39 of vol. ii), and the *Chahár Maqála* (which calls him Abu'l-Ḥasan, not,

<sup>1</sup> Ibnu'l-Athír (Cairo ed.), vol. ix, p. 128.

like Ethé, Abú Isháq) reckons him as one of the great Sámánid poets (p. 45), while Dawlatsháh ignores him entirely. He was born, according to a statement made by himself in a poem which 'Awfí, who cites it (pp. 38-39), says that he composed "at the end of his life, the time of farewell, and the hour of departure," being at that time, as he twice declares, fifty years of age, on Wednesday, March 16, A.D. 953. Dr. Ethé, in the monograph which he has devoted to this poet,<sup>1</sup> assumed from the above data that Kisá'í died about A.D. 1002; but he has since, in his article *Neupersische Litteratur* in the *Grundriss*, p. 281, modified his views, and supposes that the poet lived to an advanced age, and came into personal conflict with Násir-i-Khusraw, who was born, as he himself declares, in A.D. 1003-4 (A.H. 394). Ethé considers that Násir's disparagement of Kisá'í was due partly to jealousy, partly to religious differences, which he depicts in a way with which I cannot agree, for he represents the former as objecting to the latter's repudiation of the three great Caliphs. In other words, he considers that Kisá'í's Shí'ite proclivities were offensive to Násir, himself (as his poems abundantly show) an extreme Shí'ite, and (as history tells us) for a time the head of the Isma'ílí propaganda in Khurásán. The real ground, as I think, of whatever dislike or contempt Násir entertained for Kisá'í was that, though both were Shí'ites, the former belonged to the Isma'ílis, or "Sect of the Seven," and the latter to the "Sect of the Twelve," which sects, however kindred in origin, were entirely at variance as to the more recent objects of their allegiance, and in their actual policy and aspirations. Moreover, Násir naturally entertained an intense dislike to Sultán Mahmúd, who was, as we have seen, a bigoted and dangerous foe to the Isma'ílis and other heretics; while Kisá'í, though a Shí'ite, devoted his talents to praising that sovereign. Here, as it seems

<sup>1</sup> *Die Lieder des Kisa'i*, in the *Sitzungsber. der bayr. Akad., philos. philol. Klasse*, 1874 pp. 133-153.

to me, we have an ample explanation of whatever hostility may have existed between the two poets.

As a matter of fact, however, in the *Dīwān* of Nāṣir-i-Khusraw I find in all only seven references to Kisá'í (Tabríz lithographed ed. of A.H. 1280, pp. 19, 28, 38, 51, 133, 247, and 251), of which the translation is as follows :—

1 (p. 19).

"If Kisá'í should see in a dream this brocade of mine" (meaning his fine robe of song), "shame and confusion would fret the robe (*kisá*) of Kisá'í."

2 (p. 28).

"If there were poems of Kisá'í, they are old and weak, [while] the verse of *Hujjat*<sup>1</sup> is strong, and fresh, and young."

3 (p. 38).

"His (*i.e.*, Nāṣir's) verses are like brocade of Rúm, if the verse of Kisá'í's town (*i.e.*, Merv) is a garment (*kisá*)."

4 (p. 51).

"For my verses are brocade of Rúm, if the verse of the accomplished Kisá'í is a garment (*kisá*)."

5 (p. 133).

"The robe (*kisá*) of Kisá'í would become hair (*sha'r*) on his back in shame if he should hear thy (*i.e.*, Nāṣir's) verse (*shi'r*)."

6 (p. 247).

"So long as thou art in heart the servant of the Imám of the Age (*i.e.*, the Fátimid Caliph al-Mustanṣir), the poetry of Kisá'í will be the slave of thy poetry."

7 (p. 251).

"Beside his (*i.e.*, Nāṣir's) fresh verses, that famous discourse of Kisá'í hath grown stale."

I have not, unfortunately, all Dr. Ethé's materials at my disposal, but in the above allusions, and so far as the *Dīwān* of Nāṣir-i-Khusraw is concerned, I see no particular disparagement

<sup>1</sup> *I.e.*, "the Proof" (*sc.* of Khurásán), which was at once Nāṣir's title in the Isma'ílí hierarchy and his pen-name or *nom de guerre*.

of Kisá'í, but rather the reverse ; for when a poet is indulging in this style of boasting, so popular with the Eastern poets, he naturally declares himself superior to the greatest, not the least, of his predecessors and contemporaries. Any other method would result in bathos.

Kisá'í, then, was without doubt a noted poet in his day. He was, as already remarked, a Shí'ite, and in many of his poems hymned the praises of 'All and the Holy Family. This did not, however, prevent him from celebrating the glories and the generosity of Sultán Mahmúd, or even from praising wine, which was certainly not the metaphorical wine of the mystics. It seems likely enough, however, as suggested by Ethí, that the poem already mentioned which he composed in his fiftieth year marks the date of a change in his life and mind, and an abandonment of sinful pleasures for ascetic exercises. In this poem he says :—

"The turn of the years had reached three hundred and forty one,  
A Wednesday, and three days still remaining of [the month of]  
Shawwál,  
[When] I came into the world [to see] how I should say and  
what I should do,  
To sing songs and rejoice in luxury and wealth  
In such fashion, beast-like, have I passed all my life,  
For I am become the slave of my offspring and the captive of my  
household  
What hold I in my hand [of gain] from this full-told tale of fifty  
[years] ?  
An account-book [marred] with a hundred thousand losses !  
How can I at last resolve this reckoning,  
Whose beginning is a lie, and whose end is shame ?  
I am the bought slave of desire, the victim of greed's tyranny,  
The target of vicissitude, a prey to the meanness of begging  
Alas for the glory of youth, alas for pleasant life,  
Alas for the comely form, alas for beauty and grace !  
Whither hath gone all that beauty and whither all that love ?  
Whither hath gone all that strength and whither all that circum-  
stance ?  
My head is [now] the colour of milk, my heart the colour of  
pitch,



My cheek the colour of indigo, my body the colour of the reed.  
 Night and day the fear of death makes me tremble  
 As does fear of the strap children who are slow at their lessons.  
 We passed [our days] and passed on, and all that was to be took  
 place ;

We depart, and our verse becomes but rhymes for children.  
 O Kisá'í, fifty (*panjáh*) hath set its clutch (*panja*) on thee ;  
 The stroke and the claws of fifty have plucked thy wings !  
 If thou no longer carest for wealth and ambition,  
 Separate thyself from ambition, and rub thine ears <sup>2</sup> in time !"

Only one other verse of Kisá'í's will I quote here, and that  
 because it seems to be the prototype of 'Umar Khayyám's—

"I often wonder what the vintners buy  
 One half so precious as the stuff they sell,"

so familiar to all admirers of FitzGerald's beautiful version of  
 his quatrains. Kisá'í's verse, however, is not in the quatrain  
 form :—

*Gul ni'matí 'st hidya fíristáda az bihisht,*  
*Mardum karím-tar shavad andar na'im-i-gul ;*  
*Ay gul-furúsh ! gul chi firúshi baráyi sím ?*  
*Wa'z gul 'azíz-tar chi sitáni bi-sím-i-gul ?*

"A heaven-sent gift and blessing is the rose,  
 Its grace inspireth aspirations high.  
 O flower-girl, why the rose for silver sell,  
 For what more precious with its price canst buy?"

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<sup>2</sup> *I.e.*, be admonished and awake from the sleep of heedlessness.

## CHAPTER III

THE EARLY SELJÚQ PERIOD, FROM THE RISE OF TUGHRIL BEG  
TILL THE DEATH OF MALIKSHÁH, INCLUDING THE ORIGIN  
OF THE ORDER OF THE ASSASSINS

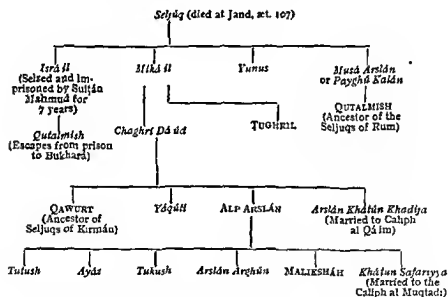
"THE advent of the Seljûqian Turks," says Stanley Lane Poole, in his excellent *Mohammadan Dynasties* (p. 149), "forms a notable epoch in Mohammadan history. At the time of their appearance the Empire of the Caliphate had vanished. What had once been a realm united under a sole Mohammadan ruler was now a collection of scattered dynasties, not one of which, save perhaps the Fatimids of Egypt (and they were schismatics) was capable of imperial sway. Syria and Africa including the important province of Egypt had long been lost to the Caliphs of Baghdád, Northern Syria and Mesopotamia were in the hands of turbulent Arab chiefs, some of whom had founded dynasties, Persia was split up into the numerous governments of the Buwayhid princes (whose Shi'ite opinions left little respect for the puppet Caliphs of their time), or was held by sundry insignificant dynasts, each ready to attack the other, and thus contribute to the general weakness. The prevalence of schism increased the disunion of the various provinces of the vanished Empire. A drastic remedy was needed, and it was found in the invasion of the Turks. These rude nomads, unspoilt by town life and civilised indifference to religion, embraced Islam with all the fervour of their uncouth souls. They came to the rescue of a dying State, and revived it. They swarmed over Persia, Mesopotamia, Syria, and Asia Minor, devastating the country, and exterminating every dynasty that existed there, and, as the result, they once more united Mohammadan Asia, from the western frontier of Afghanistan to the Mediterranean, under one sovereign, they put a new life into the expiring zeal of the Muslims, drove back the re-encroaching

Byzantines, and bred up a generation of fanatical Mohammadan warriors, to whom, more than to anything else, the Crusaders owed their repeated failure. This it is that gives the Seljús so important a place in Mohammadan history."

To this we may add that they were the progenitors of the Ottoman Turks, the foundation of whose Empire in Asia Minor, and afterwards in Syria, Egypt, the Mediterranean, Europe, and North Africa, was laid by the Seljús kingdoms of Rúm—the so-called Decarchy—and actually determined by the Mongol Invasion, which drove westwards by its storm-blast the Turkish band of Ertoghrul and 'Osmán, whose descendant is the present Sultan of Turkey.

The rise of the Seljús power, then, constitutes the historical, as opposed to the purely literary, portion of this chapter. For the necessarily brief account of this which I shall here give the chief authorities which I shall use are: (1) Ibnu'l-Athír's Chronicle (Cairo edition, vol. x, and concluding portion of vol. ix); (2) 'Imádu'd-Dín's edition of al-Bundárí's recension of the Arabic monograph on the Seljús composed by the Wazír Anúshirwán b. Khálid (died A.D. 1137-38), forming vol. ii of Professor Houtsma's *Recueil de textes relatifs à l'Histoire des Seldjoucides* (Leyden, 1889), with occasional reference to the History of the Seljús of Kirmán contained in vol. i of the same; (3) the unique manuscript Persian monograph on Seljús history, entitled Ráhatu's-Sudúr, and composed in A.D. 1202-3, described by me in the *Journal of the Royal Asiatic Society* for 1902, pp. 567-610 and 849-887. To save space, I shall henceforth refer to these respectively as *Ibnu'l-Athír*, with a reference to the year in his Annals where the matter in question is mentioned (or more rarely the page in the above-mentioned edition); *Bundárl* and *Seljús of Kirmán* (Houtsma's ed.); and *Ráhatu's-Sudúr* ("f." followed by a number meaning leaf so-and-so of the unique Schefer Codex, "p." meaning page so-and-so of my description).

The rise of this dynasty was as swift or swifter than that of the House of Ghazna, and its permanence and power were much greater. They were a branch of the Ghuzz Turks who in A.D. 1029 began to overrun the north and east of Persia, and to cause serious anxiety to Sultán Mahmúd. Of this particular branch the first ancestor was, according to Ibnu'l-Athír, Tuqáq (a name explained as meaning "bow"), the father of Seljúq, who was the first to adopt the religion of Islám; and they came originally from Turkistán to Transoxiana, where they chose as their winter-quarters Núc of Bukhárá, and as their summer pasture-grounds Sughd and Samarqand. The main divisions of Seljúq's descendants are shown in the following tree, wherein the more important names are printed in capitals:—



The period covered in this chapter embraces the reigns of Tughril (proclaimed king in Merv, A.D. 1037, died Sept. 4, A.D. 1063), Alp Arslán (born A.D. 1032-33, succeeded to the throne 1063, killed Nov. 24, A.D. 1072), and Maliksháh (succeeded A.D. 1072, died Nov. 19, A.D. 1092). During nearly the whole of this period of fifty-five years the control of affairs

was committed to the charge of one of the most celebrated Ministers of State whom Persia has produced, the wise and prudent Nidhámú'l-Mulk, whose violent death preceded the decease of his third royal master, Maliksháh, by only thirty-five days, and with whom the most brilliant period of Seljúc rule came to an end. The period with which we are here dealing may, in short, most briefly and suitably be defined as the period of the Nidhámú'l-Mulk.

Like nearly all Turks, the Seljúcids were, as soon as they embraced Islám, rigidly orthodox. The author of the *Ráhatu's-Sudúr* relates that the Imám Abú Hanífa, the founder of the most widely-spread of the four orthodox schools, once prayed to God that his doctrine might endure, and that from the Unseen World the answer came to him, "Thy doctrine shall not wane so long as the sword continues in the hands of the Turks"; whereon the aforesaid author exultantly exclaims that "in Arabia, Persia, Rúm (Turkey in Asia), and Russia the sword is indeed in their hands" (he wrote in A.D. 1202-3); that religion, learning, and piety flourish under their protection, especially in Khurásán; that irreligion, heresy, schism, philosophy, and the doctrines of materialism and metempsychosis have been stamped out, so that "all paths are closed save the Path of Muḥammad." Under Maliksháh, the Seljúc Empire extended, as Ibnu'l-Athír says (vol. x, p. 73) "from the frontiers of China to the confines of Syria, and from the utmost parts of the lands of Islám to the north unto the limits of Arabia Felix; while the Emperors of Rúm (*i.e.*, of the Eastern Empire) brought him tribute."

Yet orthodoxy did not rule unchallenged in the lands of Islám, for Egypt and much of North Africa and Syria were held by the Fátimid or Isma'ílí Anti-Caliphs, whose power and glory may be said to have reached their summit in the long reign of al-Mustansir (A.D. 1035-94), which just covers the period discussed in this chapter. And far beyond the limits of their

The Fátimid  
Anti-Caliphs.

territories, most of all in Persia, these champions of the Báṭinī or "Esoteric" Shī'ite doctrine exercised, by means of their *da'īs*, or missionaries, a profound and tremendous influence, with some of the most interesting manifestations of which we shall come into contact in this and the following chapters; while two of their chief propagandists, Násir-i-Khusraw the poet, and Ḥasan-i-Šabbāh, the originator of the "New Propaganda" and the founder of the notorious order of the Assassins, are inseparably connected with the greatest events and names of this supremely interesting age.

Of other dynasties besides these two—the Seljúqs and the Fāṭimids—we need hardly speak in this chapter. On Sultān Maḥmūd's death the House of Ghazna was rent by a fratricidal struggle, out of which Mas'ūd emerged victorious, and carried on for a time the Indian campaigns in which his father so rejoiced, besides taking Ṭabaristān and Gurgān from the Ziyārid prince Dārā b. Minú-chihr in A.D. 1034-35. Three years later the Seljúq hordes routed his troops at Balkh and carried off his elephants of war. The year A.D. 1040 saw his deposition and murder, and the accessions first of his brother Muḥammad and then of his son Mawdūd. Ṭabaristān submitted to the Seljúqs in the following year, and in A.D. 1043-44 they defeated Mawdūd in Khurāsān, though he succeeded in expelling the Ghuzz Turks from Bust, which they had overrun, and was even able to continue the Indian campaigns. This, so far as Persia was concerned, put an end to the power of the Ghaznawís, though they maintained themselves in their own kingdom of Ghazna until A.D. 1161, when they were expelled by the House of Ghúr, after which their fortunes concern India only.

As for the House of Buwayh, the great rivals in former days of the House of Ghazna, their power ended when Tughril entered Baghdād on December 18, A.D. 1055, and practically took the 'Abbásid Caliph entirely under his tutelage. Three years

Decline of the  
House of  
Ghazna.

The House of  
Buwayh.

later died the last prince of this noble house, called al-Maliku'r-Rahím ("the Merciful King"), at Ray.

To return now to the Seljúqs. They were originally, according to al-Bundárl and the *Ráḥatü's-Şudúr*, invited by Sultán Maḥmúd to settle in the region about Bukhárá, but their rapidly increasing power soon alarmed the Sultán, who, about A.D. 1029,<sup>1</sup> seized one of Seljúq's sons (Músá Arslán Payghú, according to Ibnu'l-Athír, Isrá'il according to the other authorities) and interned him in a fortress in India called Kálanjar, where, after languishing in captivity for seven years, he died. According to a well-known story (given by the *Ráḥatü's-Şudúr*) the cause of Sultán Maḥmúd's uneasiness was that one day in the course of a conversation he asked Isrá'il how many armed men he could summon to his standard in case of need, to which the other replied that if he should send to his people an arrow from his quiver, 100,000 would respond to the call, and if he sent his bow, 200,000 more. The Sultán, who, as our author says, had forgotten the proverb: "Do not open a door which thou shalt find it hard to shut, nor fire an arrow which thou canst not recall," was so much alarmed at this boast that he decided on the harsh measure mentioned above.

On the death of Isrá'il b. Seljúq in exile and bonds, his son Qutalmish<sup>2</sup> escaped, and made his way to Bukhárá, where he joined his kinsmen, swearing vengeance against the treacherous Sultán. About A.D. 1034-35, <sup>Southward migration of the Seljúqs.</sup> having suffered further treachery at the hands of the King of Khwárazm, Hárún b. Altúntásh, they moved southwards to the region between Nasá and Báward. This migration is placed earlier by the author of the *Ráḥatü's-Şudúr*, who says that it took place in Sultán Maḥmúd's time and by his permission—a permission which Arslán Jádhib, the Governor

<sup>1</sup> This was also the year in which, according to Ibnu'l-Athír, Alp Arslán was born.

<sup>2</sup> So pointed in the *Ráḥatü's-Şudúr*.

of Tūs, strongly advised him **not** to accord to such powerful neighbours, his recommendation being to cut off the thumbs of every one of them whom they could catch, so that they should be unable to use the bow, wherein lay their special skill.<sup>2</sup>

It was after Mas'ūd had succeeded in overthrowing his brother and establishing himself on the throne of his father Maḥmūd that the real trouble began. Once,  
Mas'ūd and the Seljuqs apparently about A.D. 1035, during the time of his invasion of Ṭabaristān, he seems to have had the advantage, but shortly afterwards, at the conclusion of that campaign, his soldiers being weary and their weapons rusted with the damp of that humid climate, he suffered defeat at their hands;<sup>3</sup> and, instead of listening to his advisers, who warned him not to make light of the matter or neglect Khurāsān for foreign adventures, he made speedy terms with them in order that he might indulge in another expedition against India. The result of this neglect was that on his return matters had passed far beyond his control, and that in the summer of A.D. 1038 Tughril b. Mlkā'il b. Seljūq was declared king, by the insertion of his name in the *khutba*, or public homily, at Merv, and soon afterwards at Nishāpūr. In connection with the occupation of the latter city (A.D. 1039-1040) we read in Ibnu'l-Athīr (x, 167) the same story as to the simple-minded conquerors mistaking camphor for common salt as is related in the History of al-Fakhri in connection with the capture of Ctesiphon by the early Muslims.<sup>3</sup>

The deposition and murder of Mas'ūd (A.D. 1040) and the

<sup>2</sup> From this it appears that in shooting they used what is known as "the Mongol loose," to which allusion will be made in a later chapter, in connection with the murder of the poet Kamālu'd-Dīn Isma'il.

<sup>3</sup> Some details of the battle, showing Mas'ūd's valour and skill as a swordsman, and his negligence as a general, will be found in the *Rāḥatū's-Sudūr*, i. 44.

<sup>3</sup> See al-Fakhri, ed. Ahlwardt, p. 100, and the *Prolegomena* to this volume, p. 199.



fresh distractions caused by this at Ghazna served still further to confirm the power of the Seljúqs, who in the following year reduced Ṭabaristán. Three years later they defeated Mawdúd, the son of Mas'úd, in Khurásán, and then indited a letter to the Caliph al-Qá'im, detailing their grievances against the House of Ghazna, assuring him of their loyalty to himself, and craving his recognition. Then they proceeded to divide the vast territories which had so quickly passed under their sway. Bust, Herát, and Sistán fell to Seljúq's son Músá Arslán Payghú, whose nephews, Chaghri Beg Dá'úd and Ṭughril, took Merv and 'Iráq respectively; of Chaghri's sons, Qáwurt took Kirmán, Tún, and Ṭabas, and Yáqúti Ádharbayján, Abhar and Zanján, while the third son, Alp Arslán, elected to remain with his uncle Ṭughril, who selected Ray as his capital. Hamadán was given to Ibráhím b. Ínál : b. Seljúq, while Músá's son Qutalmish received Gurgán and Dámghán.

The Caliph al-Qá'im, on receiving the letter above mentioned, despatched as an ambassador Hibatu'llah b. Muḥammad al-Ma'múní to Ṭughril, who was then at Ray, with a gracious reply, and shortly afterwards caused his name to be inserted in the *khutba* and placed on the coins before that of the Buwayhid Amír al-Maliku'r-Raḥím. Finally, in December, A.D. 1055, Ṭughril entered Baghdád in state, and was loaded with honours by the Caliph, who seated him on a throne, clothed him with a robe of honour, and conversed with him through Muḥammad b. Maṣṣúr al-Kundurí, who acted as interpreter.<sup>2</sup> Shortly afterwards Ṭughril's niece, Arslán Khátún Khadíja, the sister of Alp Arslán, was married to the Caliph with great pomp, and Ṭughril, warned in a dream by the Prophet, left Baghdád after a sojourn of thirteen

\* He was killed by Ṭughril on suspicion of treachery shortly afterwards (A.D. 1057-58).

<sup>2</sup> Bundarí, p. 14.

months, partly in consequence of serious disorders caused by the presence of his Turkish troops in the metropolis of Islám, partly in order to subdue Mawşil, Diyár Bakr, Sinjár, and other lands to the west.\* Shortly afterwards Tughril returned to Baghdád, where the Caliph thanked him for his services to religion, exhorted him to use well and wisely the great power committed to his hands, and conferred on him the title of "King of the East and of the West" (*Maliku'l-Mashriq wa'l-Maghrib*).

But Tughril's ambitions were not yet satisfied, and, on the death of his wife in A.D. 1061-62, he demanded the hand of the Caliph's daughter (or sister, according to the *Rdhatu't-Sudúr*) in marriage. The Caliph was most unwilling, and only yielded at length to importunities in which a minatory note became ever more dominant. The bride-elect was sent with the circumstance befitting her condition to Tabríz, but ere Ray (where it was intended that the marriage should be celebrated) was reached, Tughril fell sick and died, on September 4, A.D. 1063, at the village of Tábrisht, and his intended bride was restored to Baghdád. He was seventy years old at the time of his death, and is described by Ibnu'l-Athír (x, 9-10) as being possessed of extraordinary self-control, strict in the performance of his religious duties, secretive, harsh and stern when occasion arose, but at other times very generous, even towards his Byzantine foes.

Tughril was succeeded by his nephew Alp Arslán, though an attempt was made by the late King's minister, the already-mentioned al-Kundurí, generally known as the 'Amídu'l-Mulk, to proclaim Alp Arslán's brother Sulaymán. This false step proved fatal to al-Kundurí, who was sent a prisoner to Merv, where, after a

\* One incident of this campaign was the capture of a monastery containing 400 monks, of whom 120 were put to the sword, while the rest were allowed to ransom their lives by a heavy payment.

year's captivity, he was put to death in the most deliberate and cold-blooded manner by two servants sent by Alp Arslán for that purpose. Having commended himself to God, bidden

farewell to his family, and asked to die by the sword, not by strangling, he sent to Alp Arslán

Al-Kundurí put  
to death.

and his Minister the Nidhāmu'l-Mulk the following celebrated message: "Say to the King, 'Lo, a fortunate service hath your service been to me; for thy uncle gave me this world to rule over, whilst thou, giving me the martyr's portion, hast given me the other world; so, by your service, have I gained this world and that!' And to the Wazír (*i.e.*, the Nidhāmu'l-Mulk) say: 'An evil innovation and an ugly practice hast thou introduced into the world by putting to death [dismissed] ministers! I pray that thou may'st experience the same in thine own person and in the persons of thy descendants!'" The unfortunate minister was a little over forty at the time of his death. He was a fine Arabic scholar, and was originally recommended on this ground as secretary to Tughril by al-Muwaffaq of Nishápúr<sup>2</sup>; and he composed graceful verses in Arabic, of which Ibnu'l-Athír gives specimens. He was a fanatical adherent of the Sháfi'í school, and instituted the public cursing of the Ráfidís (or Shí'ites) and of the Ash'arís<sup>3</sup> in the mosques. The former was continued, but the latter abolished by the Nidhāmu'l-Mulk, to the satisfaction of several distinguished theologians like al-Qushayrí, the author of a well-known hagiology of Súfí saints, and Abu'l-Ma'áli al-JuwaynÍ. Al-Kundurí had been made a eunuch in early life at Khwárazm; his blood

<sup>1</sup> Ibnu'l-Athír, *sub anno* 456 (x, 11); *Ráhatu's-Šudúr*, f. 51a.

<sup>2</sup> The story of the Nidhāmu'l-Mulk's connection with this Imám Muwaffaq very probably grew out of this, just as verses which we now know to be by Burhání are by later writers commonly ascribed to him. See p. 35, n. 1 *supra*.

<sup>3</sup> The author of the *Ráhatu's-Šudúr* (p. 573 of my article) classes these two antagonistic sects together as "heretics who ought to be taxed and mulcted like Jews."

was shed at Merv, his body was buried at his native place, Kundur, and his head at Nishápúr, sive part of the cranium, which was sent to Kirman to the Nidhāmu'l Mulk

It is sad that so great, and, on the whole, so good a Minister as Abú 'Alī al-Hasan b Ishāq, better known by his title

Nidhāmu'l-Mulk, should first appear prominently  
 The Nidhāmu'l Mulk. in history in connection with this deed of violence,

and, as though the curse of his dying predecessor had a real efficacy, should, after a career of usefulness hardly rivalled by any Eastern statesman, come to a bloody and violent end. He was born in A.D. 1017-18, of a family of dihqāns, or small landed gentry, in Tus. His mother died ere yet he was weaned, and at the same time his father was beset by financial difficulties and losses. Notwithstanding these unpromising circumstances, he obtained a good education, learned Arabic, and studied the theological sciences, until he obtained some secretarial post at Balkh—under—'Alī b Shādhān, the Governor placed over that town by Alp Arslán's father, Chaghri Beg, who on his death recommended him most strongly to the young prince\*. So he became Alp Arslán's adviser and minister, and, on the accession of his master to the throne, Prime Minister over the vast realm which acknowledged the Seljuqs' sway. He was a most capable administrator, an acute statesman, a devout and orthodox Sunni, harsh towards heretics, especially the Shi'ites and Isma'ilis, a liberal patron of letters, a sincere friend to men of virtue and learning ('Umar Khayyám, of whom we shall shortly have to speak, being one of the most celebrated of his *protégés*), and unremitting in his efforts to secure public order and prosperity and to promote religion and education. One of his first acts on becoming Prime Minister

\* Ibnul Athīr (x 71-2) gives besides this account of his early days, another narrative, which equally places the opening of his career at Balkh but under a different master. This second account agrees with what al Bundarī says in the lengthy passage (pp 55-59) which he devotes to the Nidhāmu'l Mulk's praises.

was to found and endow the celebrated Nidhāmiyya College (so called after him) in Baghdād, of which the building was begun in A.D. 1065 and finished in 1067, and which afterwards numbered amongst its professors some of the most eminent men of learning of the time, including (A.D. 1091-95) the great theologian Abú Hāmid Muḥammad al-Ghazālī, of whom as-Suyūṭī said: "Could there have been a prophet after Muḥammad, it would assuredly have been al-Ghazālī."

As regards Alp Arslān, his birth is variously placed in A.H. 420 and 424 (= A.D. 1029, 1033)<sup>1</sup> by Ibnu'l-Athīr, and at the beginning of A.H. 431 (September 23, Alp Arslān. A.D. 1039) by the *Rāḥatū's-Ṣudūr*, which says (f. 50) that "he reigned twelve years after the death of his uncle, Ṭughril Bcy, in A.H. 455 (= A.D. 1063), and two years before that over Khurāsān, on the death of his father, Chaghri Beg Dá'ūd"; and that he was thirty-four years of age at the time of his death. "In appearance," continues this history, "he was tall, with moustaches so long that he used to tie up their ends when he wished to shoot; and never did his arrows miss the mark."<sup>2</sup> He used to wear a very high *kulāh* on his head, and men were wont to say that from the top of this *kulāh* to the ends of his moustaches was a distance of two yards. He was a strong and just ruler, generally magnanimous, swift to punish acts of tyranny, especially of extortion and exaction, and so charitable to the poor that at the end of the fast of Ramaḍān he was wont to distribute 15,000 *ḍinārs* in alms, while many needy and deserving persons in all parts of his vast kingdom (which, as Ibnu'l-Athīr<sup>3</sup> says, "stretched from the remotest parts of Transoxiana to the remotest parts of Syria") were provided with pensions. He was also devoted to the study of history, listening with great pleasure and interest to the reading of the chronicles of former kings, and

<sup>1</sup> A.H. 424 (= A.D. 1033) is also the date given by Bundārī (p. 47).

<sup>2</sup> Yet, as we shall see, it was a miss which cost him his life.

<sup>3</sup> Ibnu'l-Athīr, x, 26; Bundārī, pp. 45 and 47.

of works which threw light on their characters, institutes, and methods of administration. He left at least five sons and three daughters. Of the former, he married Maliksháh (who succeeded him) to the daughter of the Turkish Khátun, and Arslán Arghún to one of the princesses of the House of Ghazna, while one of his daughters, Khátun Safariyya, was wedded to the Caliph al-Muqtadl.

Alp Arslán's reign, though short (September, A D 1063 to November, 1072), was filled with glorious deeds. In the first year of his reign he subdued Khatlán, Herát, and Sighánivan in the north-east, and drove back the "Romans" (i.e., the Byzantines) in Asia Minor.

A little later (A D 1065) he subdued Jand (which, since his great grandfather Seljuq was buried there, probably had a special importance in his eyes), and put down a rebellion in Fárs and Kirmín. He also checked the power of the Fatimid Anti-Caliphs, from whose sway he recovered Aleppo and the holy cities of Mecca and Medina, and last, but not least, in the summer of A D 1071, he, at the head of 15,000 picked troops,\* inflicted a crushing defeat at Malázgird (near Akhlát, in Western Asia Minor) on a Byzantine army numbering, at the lowest estimate, 200,000 men (Greeks, Russians, Turks of various kinds, Georgians, and other Caucasian tribes, Franks and Armenians), and took captive the Byzantine Emperor Diogenes Romanus.

Concerning this last achievement a curious story is told by most of the Muslim historians. Sa'du'd-Dín Gawhar-A'in, one of Alp Arslán's nobles, had a certain slave so mean and insignificant in appearance that the Nidhámul Mulk was at first unwilling to let him accompany the Muslim army, and said in jest, "What

\* The *Ráhatu's Sudur* says 12 000 while it raises the strength of the Byzantine army to 600 000. The latter number is reduced by Bundari to 300 000 and by Ibnu'l Athar to 200 000.

\* Ibnu'l-Athar x 23. Bundari, p 43, *Ráhatu's Sudur* f 51.

can be expected of him? Will he then bring captive to us the Roman Emperor?" By the strangest of coincidences this actually happened, though the slave, not recognising the rank and importance of his prisoner, would have killed him had not an attendant disclosed his identity. When the captive Emperor was brought before Alp Arslán, the latter struck him thrice with his hand and said, "Did I not offer thee peace, and thou didst refuse?" "Spare me your reproaches," answered the unfortunate Emperor, "and I will do what thou wilt." "And what," continued the Sultán, "didst thou intend to do with me hadst thou taken me captive?" "I would have dealt harshly with thee," replied the Greek. "And what," said Alp Arslán, "do you think I shall do with thee?" "Either thou wilt slay me," answered Romanus, "or thou wilt parade me as a spectacle through the Muslim lands; for the third alternative, namely, thy forgiveness, and the acceptance of a ransom, and my employment as thy vassal, is hardly to be hoped for." "Yet this last," said the victor, "is that whereon I am resolved." The ransom was fixed at a million and a half of *dinárs*, peace was to be observed for fifty years, and the Byzantine troops were to be at Alp Arslán's disposal at such times and in such numbers as he might require, while all Muslim prisoners in the hands of the Greeks were to be liberated. These terms having been accepted, Romanus was invested with a robe of honour and given a tent for himself and 15,000 *dinárs* for his expenses, and a number of his nobles and officers were also set free. The Sultán sent with them an escort to bring them safely to their own marches, and himself rode with them a parasang. This humiliating defeat, however, proved fatal to the supremacy of Romanus, whose subjects, as al-Bundárí says, "cast aside his name and erased his record from the kingdom, saying, 'he is fallen from the roll of kings,' and supposing that Christ was angered against him."

Two years later, in November, A.D. 1072, Alp Arslán was engaged at the other extremity of his empire in a campaign

against the Turks. He reached the Oxus at the head of 200,000 men,<sup>1</sup> whose transport across the river occupied more than three weeks. And while he was halting there, there was brought before him as a prisoner a certain Yusuf Narzami (or Barzami, or Khwārazmī),<sup>2</sup> the warden of a fortress which had withstood his troops and had now fallen before their prowess. Alp Arslán, exasperated, as some historians assert, by the prisoner's evasive answers, ordered him to be brought close to his throne and extended on the ground by being bound by his wrists and ankles to four pegs driven into the earth, so to suffer death. On hearing this sentence the prisoner, hurling at the Sultán a term of the foulest abuse, cried out, "Shall one like me die a death like this?" Alp Arslán, filled with fury, waved aside those who guarded the prisoner, and, seizing his bow, fired an arrow at him. The skill for which he was so famous, however, failed him at this supreme moment, and the prisoner, no longer held, rushed in, ere one of the two thousand attendants who were present could interfere, and mortally wounded him in the groin with a dagger which he had concealed about him. Gawhar-A'ín, who rushed to his master's assistance, was also wounded in several places before a *farrásh* (an Armenian, according to al-Bundārī) succeeded in slaying the desperate man by a blow on the head with his club. Long afterwards the son of this *farrásh* was killed at Baghdád in a quarrel with one of the Caliph's servants, who then sought sanctuary in the Caliph's private apartments, whence none dared drag him forth. But the *farrásh* came before Maliksháh crying for vengeance, and saying, "O Sire I deal with the murderer of my son as did I with thy father's murderer!" And though the Caliph offered a ransom of ten thousand

<sup>1</sup> Pundarī p 45. Ibnul Athir x 25.

<sup>2</sup> The first is the reading of the *Risālat al-Sūdūr* the second of the *History of the Seljuqs of Kirmān* (p 12) and the third of Ibnul Athir and al-Bundarī.



*dindrs* to save his house from such violation, Maliksháh was obdurate until the murderer had been given up and put to death.

Alp Arslán lingered on for a day or two after he had received his death-blow, long enough to give to his faithful minister, the Nidhānu'l-Mulk, his dying instructions. His son Maliksháh was to succeed him on his throne; Ayáz, another son, was to have Balkh, save the citadel, which was to be held by one of Maliksháh's officers; and his brother, Qáwurt, was to continue to hold Kirmán and Fárs.<sup>1</sup> He died with the utmost resignation. "Never," said he, "did I advance on a country or march against a foe without asking help of God in mine adventure; but yesterday, when I stood on a hill, and the earth shook beneath me from the greatness of my army and the host of my soldiers, I said to myself, 'I am the King of the World, and none can prevail against me': wherefore God Almighty hath brought me low by one of the weakest of His creatures. I ask pardon of Him and repent of this my thought."<sup>2</sup> He was buried at Merv, and some poet composed on him the famous epitaph:—

*Sar-i Alp Arslán didi zi rifat rafta bar gardín:  
Bi-Marw á, lá bi-khák andar sar-i-Alp Arslán bini!*

"Thou hast seen Alp Arslán's head in pride exalted to the sky;  
Come to Merv, and see how lowly in the dust that head doth  
lie!"

Maliksháh was only seventeen or eighteen years of age when he was called upon to assume control of the mighty empire which his great-uncle and his father had built up, and his reign opened with threats of trouble. Altigín, the Khán of Samargand, seized Tirmidh and routed the troops of Ayáz, the King's brother;

Accession of  
Maliksháh.

<sup>1</sup> Al-Bundarí, p. 47.

<sup>2</sup> Ibnu'l-Athír, x, 25.

Ibrāhīm, the Sultān of Ghazna, took prisoner his uncle 'Uthmān, and carried him and his treasures off to Afghānistān, but was pursued and routed by the Amir Gumushtigin and his retainer Anushtigin, the ancestor of the new dynasty of Khwārazmshāhs, whereof we shall have to speak in another chapter, and, worst of all, another of Malikshāh's uncles, Qawurt Beg, the first Seljuq king of Kirmān, marched on Ray to contest the crown with his nephew. The two armies met near Hamadān, at Kariy, and a fierce fight ensued, which lasted three days and nights. Finally Qawurt's army was routed, and he himself was taken captive and put to death, while his sons Amfrānshāh and Sultānshāh, who were taken with him, were blinded, but the latter not sufficiently to prevent him from succeeding his father as ruler of Kirmān. The Nidhāmu'l-Mulk, for his many and signal services at this crisis, received the high, though afterwards common, title of Atābek.

The following year saw the death of the Caliph al-Qā'im and the succession of his grandson al-Muqtadī. A year later his Fātimid rival succeeded in re-establishing his authority in Meccā, but only for a twelvemonth, while is a set-off to this he lost Damascus. In the same year (A.D. 1074-75) Malikshāh established the observatory in which the celebrated 'Umar Khayyam ('Umar ibn Ibrahīm al-Khayyām) was employed with other eminent men of science to compute the new Jalāl Era which the Sultān desired to inaugurate, and which dates from the Naw-rīz, or New Year's Day (March 15th) of the year A.D. 1079. About two years later Malikshāh gave his daughter in marriage to the Caliph al-Muqtadī, and

\* This title which means literally Father lord was lately revived and bestowed on the *Amīr-us-Sultān* who was for some time Prime Minister to Nasr ud Dīn (the late) Shah and his son the present king of Persia. Mudhaffar ud Dīn Shah. A year or two ago he was deprived of his office and is now in exile.

\* Ibnul Athir x 34. Two of 'Umar's colleagues are named Abu'l Mudhaffar al Isfizari and Maymun ibn Najib al Wasifi.

in the same year lost his son Dá'úd, whose death so afflicted him that he would scarcely suffer the body to be removed for burial, and could hardly be restrained from taking his own life. Time, however, and the birth of another son (Sanjar, so called in allusion to his birthplace, Sinjár, near Mawṣil) three years later, gradually mitigated his grief. About this time (A.D. 1082-83) the curse uttered against the Nidhāmu'l-Mulk and his sons bore, as it might seem, its first fruits. Jamālu'l-Mulk, the Premier's eldest son, was of a proud and vindictive disposition, and hearing that Ja'farak, the King's jester, had ridiculed his father, he hastened from Balkh, where he was governor, to the Court, dragged the unfortunate jester from the King's presence, and caused his tongue to be torn out through an incision in his neck, which cruel punishment proved instantly fatal. Maliksháh said nothing at the time, but shortly afterwards secretly ordered Abú 'Alí, the 'Amíd of Khurásán, on pain of death, to poison Jamālu'l-Mulk, which, through a servant of the doomed man, he succeeded in doing.

Maliksháh twice visited Baghdád during his reign. The first visit was in A.H. 479 (March, 1087), when, in company with the Nidhāmu'l-Mulk, he visited the tombs of the Imám Músá (the seventh Imám of the Shí'a), the Šúfí saint Ma'rúf al-Karkhí, Aḥmad b. Ḥanbal, and Abú Ḥanífa. He also sent costly presents to the Caliph al-Muqtadí, and, on the day after his arrival, played in a polo match. About the same time he gave his sister Zulaykhá Khátún in marriage to Muḥammad b. Sharafu'd-Dawla (on whom he bestowed ar-Raḥba, Harrán, Sa'új, Raqqa, and Khábúr in fief), and his daughter to the Caliph; while his wife, Turkán Khátún, bore him a son named Maḥmúd, who was destined to play a brief part in the troublous times which followed his father's death; for Aḥmad, another son whom Maliksháh designed to succeed him, died at Merv at the age of eleven, a year after Maḥmúd's birth, about the same time that an alliance was concluded with

the House of Ghazna by the marriage of another of Maliksháh's daughters to the young King Mas'úd II.

Maliksháh's second visit to Baghdád took place in October, 1091, only a year before his death. Since his last visit he had conquered Bukhára, Samarqand, and other cities of Transoxiana, and had received at distant Káshghar the tribute sent to him by the Emperor of Constantinople. Never did the affairs of the

Extent and  
splendour of  
Maliksháh's  
Empire.

Seljúq Empire seem more prosperous. The boatmen who had ferried Maliksháh and his troops across the Oxus were paid by the Nidhámu'l-Mulk in drafts on Antioch, in order that they might realise the immense extent of their sovereign's dominions; and at Latakia, on the Syrian coast, Maliksháh had ridden his horse into the waters of the Mediterranean and thanked God for the vastness of his empire. He rewarded his retainers with fiefs in Syria and Asia Minor, while his army, numbering 46,000 regular troops whose names were registered at the War Office, pushed forward his frontiers into Chinese Tartary,\* and captured Aden on the Red Sea. (He supervised in person the administration of justice, and was always

... .. oppressed or wronged.  
... .. cells which he caused  
... .. a composition which

he effected to relieve the pilgrims from the dues hitherto levied on them by the Warden of the Sacred Cities (*Amiru'l-Haramayn*); while his skill in the chase was commemorated by minarets built of the skulls and horns of the beasts which he had slain. His love of the chase was, indeed, one of his ruling passions, and he caused a register to be kept of each day's bag, which sometimes included as many as seventy gazelles. The author of the *Ráhatu's-Sudúr* (ff. 56-57) had himself seen one of these registers (called *Shikár-náma*) in the handwriting of the poet Abú Táhír al-Khátúní, who composed in Persian one of the oldest biographies of Persian poets

\* *Ráhatu's-Sudúr*, f. 56.

(now, unfortunately, as it would appear, no longer extant) entitled *Mandqibu'sh-Shu'ard*. Yet, as Ibnu'l-Athîr tells us (x, 74), he felt some scruples about his right to slay so many innocent creatures. "Once," says this historian, "he slew in the chase a mighty bag, and when he ordered it to be counted it came to ten thousand head of game. And he ordered that ten thousand *dîndrs* should be distributed in alms, saying, 'I fear God Almighty, for what right had I to destroy the lives of these animals without necessity or need of them for food?' And he divided amongst his companions of robes and other valuable things a quantity surpassing computation; and thereafter, whenever he indulged in the chase, he would distribute in alms as many *dîndrs* as he had slain head of game." Of the many cities of his empire, Işfahân was his favourite residence,<sup>1</sup> and he adorned it with many fine buildings and gardens, including the fortress of Dizh-Kûh, which a few years later fell into the hands of a notorious leader of the Assassins, Ibn 'Aţţâsh.

During all these prosperous years the wise old Nidhâmu'l-Mulk, now nearly eighty years of age, was ever at the young King's elbow to advise and direct him. In his leisure moments he was occupied in superintending or visiting the colleges which he had founded at Baghdâd and Işfahân, conversing with learned doctors (whom he ever received with the greatest honour), and composing, at the request of Malikshâh, his great *Treatise on the History and Art of Government* (properly entitled *Siýasat-nâma*, but often referred to by Persian writers as the *Siyaru'l-Mulûk* or "Biographies of Kings"), one of the most remarkable and instructive prose works which Persian literature can boast, now rendered accessible to all Persian scholars in the late M. Schefer's edition, and to a wider circle by his French translation. Of his twelve sons, all, or nearly all, held high

<sup>1</sup> *Râhatu's-Sudûr*, f. 57. Compare my *Account of a Rare Manuscript History of Işfahân*, p. 61.

positions in the State, and the achievements of himself and his family seemed to recall and rival the Barmecides<sup>1</sup> of old. But the same cause—Royal jealousy excited by envious rivals—which brought about the fall of the House of Barmak (and which has caused, and will probably continue to cause, the fall of every great Minister whom Persia has produced) was at work to compass the overthrow of the Nidhāmu'l-Mulk. His chief enemy was Turkūn Khātūn, the favourite wife of Malikshāh, over whom she exercised a great influence. Her chief ambition (in which she was seconded by her Minister the Tāju'l-Mulk) was to secure to her little son Mahmūd the succession to the throne, while the Nidhāmu'l-Mulk was known to be in favour of the elder Barkiyāruq, then a boy of twelve or thirteen. The immediate cause of the catastrophe was the arrogant conduct of one of the Minister's grandsons (son of that Jamīlu'd-Dīn who had been poisoned some ten years before by the Sultān's orders), who was Governor of Merv. One who had suffered at his hands laid a complaint before Malikshāh, who sent an angry message to the Nidhāmu'l-Mulk, asking him ironically whether he was his partner in the throne or his Minister, and complaining that his relations not only held the richest posts under Government, but, not content with this, displayed an arrogance which was intolerable. The aged Minister, angered and hurt by these harsh and ungrateful reproaches from one who owed him so much, answered rashly, "He who gave thee the Crown placed on my head the Turban, and these two are inseparably connected and bound together," with other words of like purport,<sup>2</sup> which he would hardly have employed in calmer moments, and which were reported, probably with exaggerations, to the Sultān. The Nidhāmu'l-Mulk was dismissed in favour of Abu'l-Gha-

<sup>1</sup> See pp. 257-8 of the *Prolegomena* to this volume

<sup>2</sup> Ibnu'l-Athīr (x, 70-71) gives the most circumstantial account of this transaction, but the words I have quoted (from the *Rihlatu's-Sudūr*, f. 58) have struck the imagination of nearly all writers who have had occasion to touch on this event

nā'im Tājū'l-Mulk, the *prince* of Turkmān Khātūn above mentioned, and this was accompanied by other ministerial changes not less unwise and unpopular, Kamīlu'd-Dīn Abū'r-Riddā being replaced by Sadīdu'l-Mulk Abū'l-Ma'ālī, and Shārafu'l-Mulk Abū Sa'd by Majdu'l-Mulk Abū'l-Faḍl of Qum, who is coarsely satirised for his miserliness in one of the few Persian verses of Abū Tāhir al-Khāṭunī which time has left to us.<sup>1</sup> Another contemporary poet, 'Bu'l-Ma'ālī Nahhās, condemns these changes of Ministers in the following lines<sup>2</sup> :—

"It was through Abū 'Alī and Abū Riddā and Abū Sa'd,  
O King, that the lion came before thee like the lamb.  
At that time every one who came to thy Court  
Came as a harbinger of triumph with news of victory.  
Through Abū'l-Ghannīm and Abū'l-Faḍl and Abū'l-Ma'ālī  
[Even] the grass of thy Linglon's soil grows up a little.  
If thou wast tired of Nidhām and Kutād and Sheraf,  
See what hath been done to thee by Tāj and Majd and  
Sadīd !"

The Nidhāmu'l-Mulk, however, did not long survive his disgrace. While accompanying Malikshāh from Iṣfahān to Baghdād, he halted on the 10th of Ramadān, Assassination of  
the Nidhāmu'l-  
Mulk. A.H. 485 (=October 14, 1032), near Nahāwand, a place memorable for the final and crushing defeat there sustained by the Zoroastrian soldiers of the last Sāsānian monarch at the hands of the followers of the Arabian Prophet, about the middle of the seventh century. The sun had set, and, having broken his fast, he was proceeding to visit the tents of his wife and family, when a youth of Daylam, approaching him in the guise of a sup-

<sup>1</sup> See p. 600 of the *J.R.A.S.* for 1902. A good many more verses of this poet are, however, preserved in the *Mu'ajjam* of Shams-i-Qays, which is now being printed at Beyrout for the Trustees of the Gibb Memorial Fund.

<sup>2</sup> Ibid., and also p. 4 of Schefer's translation of the *Siyāsat-nāma*. Al-Bundārī also gives their purport in Arabic, p. 63.

phant, suddenly drew a knife and inflicted on him a mortal wound. The supposed suppliant was, in fact, a member of the redoubtable order of the *Fidd'is* or Assassins, at this time newly instituted by Hasan-i-Sabbah and other chiefs of the "New Propaganda" of the Isma'ili sect, and this, it is generally said, was their first bold stroke of terror, though Ibnu'l-Athir (x, 108-9)<sup>2</sup> mentions the earlier assassination of a *mu'adhdhin* at Isfahan, and supposes that the execution of a carpenter suspected of being an accomplice in this murder by the Nidhamu'l-Mulk exposed him to the vengeance of the Order. Apart from this, however, or of that personal animosity which, according to the well-known and oft-told tale, Hasan-i-Sabbah bore against the Minister, the openly expressed detestation in which the latter held all Rafidis or Shi'ites, and most of all the "Sect of the Seven," those formidable champions of the Isma'ili or Fatimid Anti-Caliphs of Egypt, would sufficiently account for his assassination. Nor were there wanting some who expressed the belief that the Taju'l-Mulk, the rival who had supplanted the Nidhamu'l-Mulk, was the real instigator of a crime which, while calculated to perpetuate his power, actually led to his own murder some four months later.<sup>3</sup>

The Nidhamu'l Mulk was deeply mourned by the vast majority of those whom he had ruled so wisely for thirty years, and though a fallen Minister is seldom praised by Eastern poets, many, as Ibnu'l-Athir (x, 71) tells us, were

<sup>2</sup> Ibnu'l Athir x 108 calls it *ad Da'watul Ahlira* "the Later Propaganda." It should be borne in mind that there is always a tendency in the East to ascribe the assassination of a great man to a heretical sect whom the orthodox are eager to persecute. Thus the late Nasirud Din Shah's assassination was at first ascribed to the Babis, whose innocence of all complicity therein was afterwards folly proved.

<sup>3</sup> This author, however under the year A.H. 440 (= A.D. 1048-49) says that Aq Sunqur was assassinated by the *Bitinis* or *Isma'ilis*.

<sup>4</sup> He was assassinated by the Nidhamu'l Mulk's servants in February, A.D. 1093 (Ibnu'l Athir x 75).



the elegies composed on him, of which the following graceful Arabic verses by Shiblu'd-Dawla<sup>1</sup> are cited :—

“The Minister Nidhāmu'l-Mulk was a peerless pearl, which the All-Merciful God esteemed as of great price,

But, precious as it was, the age knew not its value, so in jealousy He replaced it in its shell.”

The author of the *Chahār Maqdla*<sup>2</sup> says that an astrologer called Ḥakīm-i-Mawṣilī, in whom the Minister had a great belief, had told him that his patron's death would follow his own within six months. This astrologer died in the spring of A.D. 1092, and when news of this was brought to the Minister from Nishāpūr, he was greatly perturbed, and at once began to make all his preparations and dispositions for the death which actually befell him in the following autumn.

Ibnu'l-Athīr (x, 72) alludes to the numerous stories about the Nidhāmu'l-Mulk which were current even in his time (the thirteenth century), and of which later writers, as we shall see, are yet more prolific. One of these apocryphal narratives, which too often pass current as history, relates that as the Minister lay dying of his wound he wrote and sent to the Sultān Malikshāh the following verses<sup>3</sup> :—

“Thanks to thy luck, for thirty<sup>4</sup> years, O Prince of lucky birth,  
From stain of tyranny and wrong I cleansed the face of earth.  
Now to the Angel of the Throne I go, and take with me  
As witness of my stainless name a warrant signed by thee.  
And now of life when four times four and four-score years have  
fled

Hard by Nahāwand doth the hand of violence strike me dead.

<sup>1</sup> He it was who, according to Dawlatshāh (p. 9 of my edition) composed an Arabic *qaṣīda* of forty verses in praise of Mukrim b. al-'Alā of Kirmān, beginning :—“Let the tawny camels measure out the desert, if their way leads to Ibnu'l-'Alā's Court : if otherwise, then bid them stay.” For this he received a purse of gold, the donor remarking that, had he been rich enough, it should have been a purse of gold for each verse.

<sup>2</sup> Anecdote xxvi, pp. 98-100 of my translation.

<sup>3</sup> Dawlatshāh, p. 59 of my edition ; *Ta'rikh-i-Guzida*, ed. Gantin, vol. i, p. 230.

<sup>4</sup> *Viz.*, A.D. 1063-92. Dawlatshāh has “forty.”

I fain would leave this service long which now for me doth  
end,  
Unto my son, whom unto thee and God I now commend !'

اے مالکشاہ! تجھ کو خداوند سپردم

I have elsewhere pointed out \* that the last of these verses, in a slightly different form, was undoubtedly written by Burhaní, Maliksháh's poet-laureate, to recommend his son Mu'izzí, who succeeded him in this office, to the Royal favour, and that the three first verses are obviously spurious. For firstly, we know, on the authority of the *Chahár Maqála*, that the Nidhámú'l-Mulk "had no opinion of poets, because he had no skill in their art", secondly, that he was only about seventy-five years old at the time of his death, not ninety-six, and thirdly, that his numerous sons, as previously mentioned, had already obtained more lucrative posts in Malikshah's domains than most people outside their family deemed at all necessary or desirable. I wish to emphasise this because it well illustrates the remarkable tendency of all peoples, but especially the Persians, to ascribe well-known anecdotes, verses, sayings, and adventures to well-known persons, so that, as already pointed out, the quatrains of a score of less notable poets have been attributed to 'Umar Khayyám, and, as we shall shortly see, stories are told about Násir-i-Khusraw and Hasan-i-Sabbáh which are borrowed from the biographies of other less notable or less notorious men.

Maliksháh only survived about a month the Minister whose long and faithful service he had rewarded with such ingratitude. On November 6, A D 1092, less than three weeks after the Nidhámú'l-Mulk's death, he went out hunting, and either caught a chill or ate something which disagreed with him, and, though he was bled, a fever supervened which proved fatal on November 19th. On this the poet Mu'izza has the following well-known verse —

Death of  
Maliksháh.

\* In my translation of the *Chahár Maqála*, p 67, footnote

رفت در یک ماه به فردوس برس دستور پیر

"One month the aged Minister to heaven did translate;  
The young King followed him next month, o'erwhelmed by  
equal Fate.

For such a Minister alas! Alas! for such a King  
What impotence the Power of God on earthly power doth  
bring!"

خبر نزدانی بیان و عجز سلطانی

On the dismissal of the Nidhāmu'l-Mulk in favour of his rival the Tājū'l-Mulk, the same poet had already composed these lines:—

"The King, alas! ignored that lucky fate  
Which granted him a Minister so great;  
O'er his domains he set the cursed Tāj,  
And jeopardised for him both Crown and State!"<sup>1</sup>

Malikshāh was born in A.H. 445 (A.D. 1053-54) according to the *Rāḥatū'l-Ṣudūr*, two years later according to Ibnu'l-Athīr, and was in either case under forty years of age at the time of his death.

Thus far we have spoken of such facts in the life of the Nidhāmu'l-Mulk as are recorded by the earliest and most sober historians, but some of the "many legends" concerning him to which Ibnu'l-Athīr alludes are so celebrated and have in later times obtained so general a credence, both in Asia and Europe, that they cannot be altogether ignored in a work like the present. Of these legends at once the most dramatic and the most widely-spread is that which connects his earliest days with the formidable organiser of the "New Propaganda,"<sup>2</sup>

The legend of the  
Nidhāmu'l-Mulk,  
Hasan-i-Sabbāh,  
and 'Umar  
Khayyām.

<sup>1</sup> The original of these verses will be found on p. 59 of my edition of Dawlatshāh, and the preceding ones on p. 60. *Tāj* means "crown," and *al-Mulk* "the State," but the play on the words is lost in the translation, unless we say "For *Tājū'l-Mulk* he jeopardised both *Tāj* and *Mulk*."

<sup>2</sup> See, besides Ibnu'l-Athīr and the other authorities already quoted, al-Bundārī, p. 67.

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Hasan i Sabbāh, who is on more solid grounds associated with his violent death. This legend, familiar to every admirer of 'Umar Khayyām,<sup>1</sup> involves chronological difficulties so serious that, so long as the chief authority which could be quoted in its favour was the admittedly spurious *Wasā'id*,<sup>2</sup> or "Testamentary Instructions," it was unhesitatingly repudiated by all critical scholars, since its fundamental assumption is that two eminent persons (Hasan i Sabbāh and 'Umar Khayyām) who died at an unknown age between A.H. 517 and 518 (A.D. 1123-24) were in their youth fellow students of the Nidhāmu'l Mulk, who was born in A.H. 408 (A.D. 1017).

Now, the chances against two given persons living to be a hundred years of age are very great, and, even if we assume this to have been the case, they would still have been considerably younger than the Nidhāmu'l Mulk, who, moreover, appears to have finished his education and entered public life at an early age.<sup>3</sup> This objection has been forcibly urged by *outsma* in his preface to al Bundārī (p. xiv, n. 2), and he very acutely suggests that it was not the famous Nidhāmu'l Mulk who was the fellow student of the Astronomer-Poet and of the first Grand Master of the Assassins, but Anushirwān b. Khālīd, the less famous and later Minister of the Seljuqid Prince Mahmud b. Muhammad b. Mīlikshāh (reigned A.D. 1117-31), who, in speaking of the first appearance of the Assassins or *Maldhida* in his chronicle (which forms the basis of al Bundārī), distinctly

<sup>1</sup> Probable origin of the legend.

<sup>2</sup> It is given in the preface of almost every edition of FitzGerald's rendering of the quatrains and also by Whinfield in his edition and translation of the same.

<sup>3</sup> Elie however (*Venetsers List* in vol. II of *Grundriss* p. 348) while admitting that this book was not compiled before the fifteenth century, is of opinion that it rests on a real basis of tradition and has a greater authority than Rieu (*Persia: Catalogue* p. 446) would allow it.

<sup>4</sup> There is however good reason to believe that the Nidhāmu'l Mulk was acquainted with Hasan i Sabbāh before the latter went to Egypt. See Ibnul Athir *sub anno* 494 (vol. x p. 110).

implies (pp. 66-67) that he had been acquainted in his youth and had studied with some of their chief leaders, especially "a man of Ray, who travelled through the world, and whose profession was that of a secretary," in whom we can hardly be mistaken in recognising Ḥasan-i-Šabbāḥ himself. If this ingenious conjecture be correct, it would afford another instance of a phenomenon already noticed more than once, namely, the transference of remarkable adventures to remarkable men. The dates, at any rate, agree very much better; for Abú Naṣr Anúshirwán b. Khálid b. Muḥammad al-Káshání (-Qásání), as we learn from the '*Uyūnu'l-Akhhár*,<sup>1</sup> was born at Ray (of which city Ḥasan-i-Šabbāḥ was also a native<sup>2</sup>) in A.H. 459 (A.D. 1066-67), became *wazír* to Maḥmúd the Seljúq, whom he accompanied to Baghdád, in A.H. 517 (A.D. 1123-24), and later, in A.H. 526-28 (A.D. 1132-33) to the Caliph al-Mustarshid; and died in A.H. 532 or 533 (A.D. 1138-39); so that he may very well, as his own words suggest, have been the fellow-student of his notorious fellow-townsmen.

But the legend which we are discussing does, as a matter of fact, rest on older and more respectable authority than the *Waṣāyá*, the *Rawḍatu's-Safá*, the *Ta'ríkh-i-Alfi*, or other comparatively late works; for, as I pointed out in an article entitled "Yet More Light on 'Umar Khayyám," in the *Journal of the Royal Asiatic Society* for April, 1899 (pp. 409-420), it is given by the great historian Rashídu'd-Dín Fadlu'lláh (put to death in A.D. 1318) in his valuable *ʿJamī'u't-Tawárikh*. The text of this passage, taken from the British Museum Manuscript Add. 7,628, f. 292<sup>b</sup>, together with a translation, will be found in the article above mentioned. The authority adduced by Rashídu'd-Dín for the story is an Isma'ílí work entitled *Sar-guzasht-i-Sayyid-ná*,

<sup>1</sup> Cambridge Manuscript Add. 2,922, f. 126a. Houtsma, not having knowledge of this MS., says, "l'année de sa naissance ne nous est pas connue."

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"The Adventures of our Master" (i.e., Hasan i Sabbâh), which was amongst the heretical books found in the Assassin stronghold of Alamut when it was captured by Hulâgu Khân's Mongols in the middle of the thirteenth century, and examined by 'Atî Malik Juwaynî (as he himself tells us in his *Ta'rikh i-Jahân gushâd*, or "History of the World-Conqueror," i.e., Chingiz Khân) ere it was committed to the flames with all else savouring of heresy. But, curiously enough, though the author of the *Jahân-gushâd* draws largely on this biography of Hasan i-Sabbâh in that portion (the third and last volume) of his great history of the Mongol Invasion which deals with the history of the Ismâ'îlis and Assassins, he does not allude to this picturesque narrative.

The Assassins play so prominent a part in the history of this period and of the two succeeding centuries, and, by the achievements of their Syrian offshoot during the Crusades, made their name so notorious even in Europe, that it is necessary to describe their origin and tenets somewhat fully in this place, in order that the repeated references to them which will occur in future chapters may be understood. In the *Prolegomena*<sup>1</sup> to this volume I have discussed very fully the origin and nature of the Shî'î heresy, and of its two chief divisions, the "Sect of the Seven," or Ismâ'îlis, and the "Sect of the Twelve," which last is to day the national religion of Persia. A brief recapitulation of the facts there elaborated may, however, be convenient for such of my readers as have not the earlier volume at hand.

The word *Shî'a* means a faction or party, and, *par excellence*, the Faction or Party of 'Alî (*Shî'atu 'Alîyy*), the Prophet's cousin, the husband of the Prophet's daughter, the father of al-Hasan and al-Husayn, and the ancestor of all the other Imâms recognised by the Shî'ites or

<sup>1</sup> *A Literary History of Persia from the Earliest Times until Firdausi* pp 220-247, 295, 296, 310 *et seqq.*, and especially ch xii on "The Ismâ'îlis and Carmathians or the Sect of the Seven" pp 391-415.

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people of the Shī'a. To the "orthodox" Muhammadan (whether Ḥanafite, Shāfi'ite, Mālikite, or Ḥanbalite) 'Alī was only the fourth and last of the four orthodox Caliphs (*al-Khulafā'u'r-Rāshidīn*), and neither greater nor less than his predecessors, Abū Bakr, 'Umar, and 'Uthmān. But to the Shī'a he was, by virtue alike of his kinship and his marriage connection, the sole rightful successor of the Prophet; and this right descended to his sons and their offspring. From a very early time there was a tendency to magnify 'Alī's nature until it assumed a divine character, and even at the present day the 'Alī-Ilāhīs, who, as their name implies, regard 'Alī as neither more nor less than an Incarnation or "Manifestation" of God, are a numerous sect in Persia. From the earliest times the idea of Divine Right has strongly possessed the Persians, while the idea of popular and democratic election, natural to the Arabs, has always been extremely distasteful to them. It was natural, therefore, that from the first the Persians should have formed the backbone of the Shī'ite party; and their allegiance to the fourth Imām, 'Alī Zaynu'l-'Ābidīn, and his descendants was undoubtedly strengthened by the belief that his mother was a princess of the old Royal House of Sāsān.<sup>1</sup>

Agreeing, then, in maintaining that 'Alī and his descendants alone were the lawful Vicars of the Prophet and exponents of his doctrines, the Shī'ites differed from one another both as to the actual number and succession of Imāms and as to their nature. The two sects with which we are chiefly concerned, that of the Seven (*Sab'iyya*) and that of the Twelve (*Ithna 'ashariyya*), agreed as to the succession down to Ja'far aṣ-Ṣādiq, the sixth Imām; but at this point they diverged, the former recognising Isma'īl, Ja'far's eldest son, as the seventh and last Imām, the latter recognising Isma'īl's younger brother, Mūsā, and his descendants down to the twelfth Imām, or Imām Mahdi,

Sects of the  
Shī'a: the "Sect  
of the Seven"  
and the "Sect of  
the Twelve."

<sup>1</sup> *Prolegomena*, pp. 130 et seqq.

whom they supposed to have disappeared from earth at Sámarrá (Surra man ra'a) in A.H. 260 (A.D. 873-74) into a miraculous seclusion whence he will emerge at "the end of Time" to "fill the earth with justice after that it has been filled with iniquity." And still the Persian Shī'ite, when he mentions this twelfth Imām, adds the formula, "May God hasten his joyful Advent!"

The moderate Shī'ites confined themselves to maintaining the paramount right of 'All and his offspring to succeed the Prophet as the Pontiffs of Islām, and hence were disliked by the Caliphs of Damascus and Baghdád (whom they naturally regarded as usurpers) mainly on political grounds, though on other doctrinal questions besides the succession they differed considerably from the Sunnis, or orthodox Muslims. Hence in biographical and historical works written by Sunnis we constantly meet with the phrase, "*Tashayya'a, wa ḥasuna tashayyu'uhu*" ("He was a Shī'ite, but moderate in his Shī'ite opinions"). But there was another class of Shī'ites, the *Ghulāt*, or "Extremists," who not only regarded 'All and the Imāms as practically Incarnations of God, but also held a number of other doctrines, like Metempsychosis or "Return, Incarnation, and the like, utterly of Islām; and the vast majority c  
passed into the "Sect of the Seven  
Isma'īl."

The political importance of the Isma'īls began in the tenth century of our era with the foundation of the Fāṭimid *byrasy, w illah, w ila nathan w ila ḥa ḥimīl-ū-*  
The Isma'īlis. *Tawdrīkh* says, because they based their claims [to both temporal and spiritual authority] "on the nobility of their descent from Fāṭima," the Prophet's daughter. Hence they are called indifferently '*Alawī* (descended from 'All), '*Fāṭimī* (descended from Fāṭima), or '*Isma'īlī* (descended from Isma'īl, the seventh Imām), though, as a matter of fact, the pedigree by which they endeavoured to make good this lofty claim was

repeatedly challenged, e.g., in A.H. 402 (A.D. 1011-12) and A.H. 444 (A.D. 1052-53), by their rivals, the 'Abbásid Caliphs of Baghdád, who declared that they were really descended from the Persian heretic 'Abdu'llah b. Maymún al-Qaddáh,<sup>1</sup> who saw in the hitherto unaggressive sect of the Isma'ílís a suitable instrument for the propagation of his transcendental and eclectic doctrines, and for the achievement of his ambitious political aspirations.

This Fátimid dynasty—the Anti-Caliphs of North Africa and Egypt—attained and maintained their political power (which endured from A.D. 909 until A.D. 1171, when the fourteenth and last Fátimid Caliph was removed by Šaláhu'd-Dín, or Saladin, from the throne of Egypt) by a religious propaganda conducted throughout the lands of Islám, and especially in Persia, by numbers of skilful and devoted *dhāt's* (plural *du'āt*) or missionaries, men with a profound knowledge of the human heart and of the methods whereby their peculiar doctrines might best be insinuated into minds of the most diverse character. These, if we wish to seek European analogies, may be best described as the Jesuits, and their Isma'ílí Pontiffs as the "Black Popes," of the Eastern World at this epoch. They taught, so far as they deemed it expedient in any particular case, a Doctrine (*Ta'lim*) based on Allegorical Interpretation (*Ta'wil*) of the Scripture and Law of Islám, of which, as they asserted, their Imáms were the sole inheritors and guardians; hence they were sometimes called *Ta'limis*; and this Doctrine was an esoteric doctrine, whence they were also called *Bátinis* or "Esoterics." More commonly, especially after the institution of the "New Propaganda," they were simply called, *par excellence*, "the Heretics" (*Malāhida*).

<sup>1</sup> He died in A.H. 261 (A.D. 874-75) about the same time that the twelfth Imám of the "Sect of the Twelve" disappeared. See pp. 394 *et seqq.* of the *Prolegomena*.

Their Doctrine, which is intricate and ingenious, I have described at some length in the *Prolegomena* (pp 405-415) to this volume, and it could be illustrated by an abundance of material, much of which may be found set forth with learning and discrimination in the admirable works of de Sacy,<sup>1</sup> Guyard,<sup>2</sup> de Goeje,<sup>3</sup> &c, while much more (e.g., the full accounts given in the *Jahān-gushd* and the *ʿAdmī'ū't-Tawdrīkh*) is still unpublished. In essence, their Inner Doctrine (reserved for those fully initiated) was philosophical and eclectic, borrowing much from <sup>old</sup> Iranian and Semitic systems, and something from <sup>Neo</sup> Platonist and Neo-Pythagorean ideas. It was dominated throughout by the mystic number *Seven*—there were Seven Prophetic Periods (those of Adam, Noah, Abraham, Moses, Jesus, Muhammad, and Muhammad b. Isma'īl), and each of these Seven great Prophets was succeeded by Seven Imāms, of whom the first was in each case the trusted ally and intimate, though "Silent" (*Ṣadīq*), confidant of his "Speaking" (*Nadīq*) chief, and his "Foundation" (*Asās*) or "Root" (*Ḍur*). The last of these Seven Imāms in each cycle was invariably followed by Twelve Apostles (*Naqīb*), with the last of whom that Prophetic Cycle came to an end and a new one began. The sixth of the Seven Prophetic Cycles, that of the Prophet Muhammad, ended with the Seventh Imām, Isma'īl, and his *naqīb*s, and Isma'īl's son Muhammad (whose grandson the first Fātimid Caliph, 'Ubaydu'llah the Mahdī, claimed to be) inaugurated the seventh and last cycle. This great principle of the Seven Prophetic Cycles corresponded on the one hand with the Five Grades or Emanations of Being,<sup>4</sup> which, with

<sup>1</sup> *Exposé de la Religion des Druzes* (Paris 1838 2 vols.)

<sup>2</sup> *Fragmente relatifs à la Doctrine des Ismaélites* a cc traduction et notes (Paris 1874), *Un Grand Maître des Assassins* (Paris 1877)

<sup>3</sup> *Mémoires sur les Carmathes du Bahraïn et les Fatimides* (Leyden 1886)

<sup>4</sup> These are (1) the Universal Reason (2) the Universal Soul (3) Primal Matter (4) Space and (5) Time (or the Pleroma and the Kenoma). See the *Prolegomena* pp 409-410

God and Man, made up the Sevenfold Universe, and was typified on the other in the Seven Degrees of Initiation through which the proselyte advanced to the Innermost Doctrine.<sup>1</sup> Every ceremony of religion and every object of the natural universe was but a type or symbol of these Esoteric Mysteries; a wonderful Sacrament, meaningless to the profane formalist and man of science, but to the initiated believer fraught with beauty and marvel. And, as we know from de Sacy's researches, it was the first business of the *dā'i*, or propagandist, to arouse the curiosity of the neophyte as to this esoteric significance of all things by such questions as: "Why did God create the Universe in Seven Days?" "Why are there Seven Heavens, Seven Earths (or Climes), Seven Seas, and Seven Verses in the Opening Chapter of the Qur'án?" "Why does the Vertebral Column contain Seven Cervical and Twelve Dorsal Vertebrae?"<sup>2</sup> The objection that neither this doctrine nor anything greatly resembling it had been taught by any of the Prophets whom they enumerated was met by the explanation that, according to a universal Law, while the Prophet was revealed, the Doctrine was concealed, and that it only became patent when he was latent. In every case the practical aim of the Isma'īlī *dā'i* or missionary was to induce the neophyte to take an oath of allegiance to himself and the Imám whom he represented, and to pay the Imám's money (a sort of "Peter's-pence"), which was at once the symbol of his obedience and his contribution to the material strength of the Church with which he had cast in his lot.

At the epoch of which we are now speaking al-Mustaṣṣir (Abú Tamím Ma'add), the eighth Fāṭimid Caliph (reigned

<sup>1</sup> These Degrees, with the Doctrine successively revealed in each, are fully described by de Sacy (*Exposé*, vol. i, pp. lxxiv-cxxxviii), and briefly on pp. 411-415 of the *Prolegomena*.

<sup>2</sup> Typifying the Seven Imáms supporting the Head or Chief of their Cycle and supported by the Twelve Naqíbs.

A D 1035<sup>511</sup>-94), was the supreme head of all the Isma'īlīs, whom the rival claims of his sons, Musta'ī and Nizar, divided after his death into two rival groups, a Western (Egyptian, Syrian, and North African) and an Eastern (Persian), of which the latter (afterwards extended to Syria) constituted the Assassins properly so-called. Al-Mustansir's predecessor, the probably insane al-Hākim bi amrillāh ("He who rules according to God's command"), had concluded a reign of eccentric and capricious tyranny, culminating in a claim to receive Divine honours, by a "disappearance" which was almost certainly due to the murderous hand of some outraged victim of his caprice or cruelty, though some of his admirers and followers, the ancestors of the Syrian Druzes of to-day (who derive their name from al-Hākim's minister ad-Duruzī, who encouraged him in his pretensions), pretended and believed that he had merely withdrawn himself from the gaze of eyes unworthy to behold his sacred person\*. The confusion caused by this event had subsided when al-Mustansir came to the throne in A D 1035, and his long reign of nearly sixty years may justly be regarded as the culminating point of the power and glory of the Isma'īlī or Fātimid dynasty, whose empire, in spite of the then recent loss of Morocco, Algiers, and Tunis, still included the rest of North Africa, Egypt, Sicily, Malta, and varying portions of Syria, Asia Minor, and the shores of the Red Sea. Indeed, in A D 1056 Wasit, and two years later Baghdad itself, acknowledged al-Mustansir the Fātimid as their lord, while the allegiance of the Holy Cities of Mecca and Medina, lost for a while to him in A D 1070-71, was regained for a time in 1075, and, though Damascus was lost

\* Ibnu l Athir (*sub anno* 434 = A D 1042-43) mentions the appearance in Cairo of a pretender who announced that he was al-Hakim returned to earth and drew after himself many people at the head of whom he attacked the palace of al-Mustansir. He was however taken prisoner and with many of his adherents crucified and then shot to death with arrows. His name was Sikkin.

in the same year, Tyre, Sidon, and Acre were occupied by his troops in 1089.

A description of al-Mustanşir's Court, of his just and wise rule, and of the security and prosperity of his subjects, has been left to us by one of the most remarkable and original men whom Persia produced at this, or, indeed, at any other epoch—to wit, the celebrated poet, traveller, and Isma'īlī missionary, Nāşir-i-Khusraw, called by his fellow-religionists "the Proof" (*Hujjat*) of Khurásán. He is briefly mentioned in two places (ff. 286<sup>a</sup> and 290<sup>a</sup> of the British Museum Manuscript Add. 7,628) of the *Ġāmi'u't-Tawárikh*, in connection with the successor to his see,<sup>1</sup> Ḥasan-i-Şabbāḥ. The first of these passages runs as follows :—

"Nāşir-i-Khusraw, attracted by the fame of al-Mustanşir, came from Khurásán to Egypt,<sup>2</sup> where he abode seven years,<sup>3</sup> performing the Pilgrimage and returning to Egypt every year. Finally he came, after performing the [seventh] Pilgrimage, to Başra,<sup>4</sup> and so returned to Khurásán, where he carried on a propaganda for the 'Alawīs [*i.e.*, Fātimid Caliphs] of Egypt in Balkh. His enemies attempted to destroy him, and he became a fugitive in the highlands of Simingán, where he remained for twenty years, content to subsist on water and herbs. Ḥasan-i-Şabbāḥ, the Himyarite, of Yaman,<sup>5</sup>

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<sup>1</sup> The Isma'īlīs called each of the regions assigned to a Grand-Dā'ī, or arch-propagandist, a "Sea" (*Baḥr*), and I have found the word-play, unfortunately, quite irresistible.

<sup>2</sup> In August, A.D. 1047, as we learn from his own record of his travels, the *Safar-nāma*.

<sup>3</sup> He was only in Egypt for four years and a half, but he performed the Pilgrimage to Mecca seven times, and was absent from home for exactly seven lunar years (Jumáda II, A.H. 437, till Jumáda II, A.H. 444; *i.e.*, January, A.D. 1046, till October, A.D. 1052).

<sup>4</sup> In Sha'bān, A.H. 443 = December, A.D. 1051.

<sup>5</sup> He claimed to be descended from the old Himyarite Kings of Yaman, but he himself was born at Ray in Persia (near the modern Tīhrán), and his ancestors had probably been settled in Persia for many generations. According to the *Ġāmi'u't-Tawárikh*, however, his father came to Persia from Kūta, and he was born at Qum.

came from Persia to al Mustanşir billāh\* disguised as a carpenter, and asked his permission to carry on a propaganda in the Persian lands. This permission having been accorded to him he secretly inquired of al Mustanşir in whose name the propaganda should be conducted after his death to which the Caliph [al Mustanşir] replied: In the name of my elder son Nizar wherefore the Isma'ilis [of Persia] maintain the Imamate of Nizar? And 'Our Master [Sayyid na i e Hasan i Šabbāh] chose [as the centres of his propaganda] the castles of Qubistān as we shall presently relate

The second reference (f 290<sup>b</sup>) is too long to translate in full, and is cited, in what profess to be the *ipsissima verba* of Hasan i-Šabbāh, from the already mentioned *Sar-guzasht i-Sayyid na*. According to this passage, Hasan i Sabbāh's full name was al Hasan b 'Alī b Muḥammad b Ja'far b al-Husayn b aš-Šabbāh al-Himyarī, but he would not allow his followers to record his pedigree, saying, "I would rather be the Imām's chosen servant than his unworthy son." His father came from Kufa to Qum, where Hasan was born. From the age of seven he was passionately fond of study, and till the age of seventeen he read widely and voraciously.<sup>3</sup> Hitherto, like his father, he had belonged to the Sect of the Twelve, but about this time he fell under the influence of a Fātimid *da'i* named Amīr Darrab, "and before him," he adds, "of Nāsir i Khusraw, the 'Proof' of Khurāsān."<sup>4</sup> The pro

\* This was according to Ibnul Athir (vol. ix p. 154 *sub anno* A.H. 477) in A.H. 479 (= A.D. 1086-87) but according to the *Jāmi' ul Tawārīkh* (f 290<sup>b</sup>) on Wednesday Šafar 18 A.H. 471 (= August 30 A.D. 1078).

\* In opposition to those of Egypt who accepted Nizar's brother Mustah. This latter sect is represented at this present day by the *Bahuras* in India while the Āgha Khan and his followers represent the Persian branch.

<sup>3</sup> Ibnul Athir (x. 110 *sub anno* 494) also describes him as able, courageous and learned in mathematics, arithmetic, astronomy (including of course astrology) and magic.

<sup>4</sup> The text is rather ambiguous so that I am not sure whether we should understand before Nāsir the words "under the influence of" or simply "was." I incline to the first supposition for Nāsir i Khusraw returned to Persia in A.D. 1052 and Hasan i Šabbāh who was, as we learn from Ibnul Athir (x. 110) suspected of frequenting the assemblies of the



paganda, he adds, had not met with much success in the time of Sultān Maḥmūd of Ghazna,<sup>1</sup> though previously Abū 'Alī b. Sīmjur and the Sāmānid Prince Naṣr b. Aḥmad,<sup>2</sup> with many persons of humbler condition, had embraced the Isma'īlī doctrine in Persia. After many long conferences and discussions with Amīr Darrāb, Ḥasan remained unconvinced, though shaken; but a severe illness, from which he scarcely expected to recover, seems to have inclined him still further to belief. On his recovery he sought out other Isma'īlī *dā'īs*, 'Bū Najm-i-Sarrāj ("the Saddler"), and a certain Mū'min, who had been authorised to engage in the propaganda by Shaykh [Aḥmad b.] 'Abdu'l-Malik [b.] 'Aṭṭāsh, a prominent leader of the Isma'īlīs in Persia, mentioned both by al-Bundārī<sup>3</sup> and Ibnu'l-Athīr.<sup>4</sup> This man was subsequently captured and crucified on the reduction of the Isma'īlī stronghold of Shāh-dizh or Dizh-kūh, near Iṣfahān, about A.H. 499 (= A.D. 1105-6). Mū'min ultimately, with some diffidence (for he recognised in Ḥasan-i-Ṣabbāḥ a superior in intelligence and force of character), received from the distinguished proselyte the *bi'at*, or oath of allegiance to the Fāṭimid Caliph. In Ramaḍān, A.H. 464 (May-June, 1072) Ibn 'Aṭṭāsh, whose proper sphere of activity or "see" was Iṣfahān and Ādharbayjān, came to Ray,

"Egyptian Propagandists" (*Du'ātū'l-Miṣriyyīn*) in Ray (on account of which suspicion he was compelled to flee from thence), may very well have met him. Judging by the modern analogy of the Bābīs, it is quite certain to me that a young and promising proselyte would without fail be presented to an eminent and able propagandist just arrived from the centre of the movement with full credentials to the faithful in Persia.

<sup>1</sup> An emissary of the Fāṭimids called at-Tāhartī (from Tāhart, a town in Morocco) came to Sultān Maḥmūd about A.H. 393 (A.D. 1003). See the Cairo ed. of al-'Uṭbī, vol. ii, pp. 238-251.

<sup>2</sup> The Nidḥāmu'l-Mulk in his *Siyāsāt-nāma* (ed. Schefer, pp. 188-193) accuses Naṣr II of being a "Bāṭinī," or Isma'īlī, and describes how his heresy cost him his life and his throne. See also pp. 455-6 of my *Prolegomena* to this volume.

<sup>3</sup> Pp. 90 and 92, where he is called "the chief (*ra'īs*) of the Bāṭinīs."

<sup>4</sup> Vol. x, pp. 109-110, where it is said that the Bāṭinīs crowned him with a crown of gold. Ḥasan-i-Ṣabbāḥ is there (p. 110) also described as "one of his pupils."

saw and approved Hasan b. Šabbāh, and bade him go to Egypt, to Cairo, the Fāṭimid capital. Accordingly, in A.H. 467 (A.D. 1074-75) he went to Iṣfahān, whence, after acting for two years as Ibn 'Aṭṭāsh's vicar or deputy, he proceeded to Egypt by way of Ādharbayjān, Mayāfāriqīn, Mawṣil, Sinjār, Rahba, Damascus, Sidon, Tyre, Acre, and thence by sea. On his arrival at his destination on August 30, A.D. 1078, he was honourably received by the Chief Dā'ī (Dā'īd-Dā'ī) Bū Dā'ūd and other notables, and was the object of special favours on the part of al-Mustanṣir, whom, however, he was not privileged to see in person, though he remained at Cairo for eighteen months. At the end of this period he was compelled—by the jealousy of Musta'li and his partisans, especially Badr, the commander-in-chief, as we are informed—to leave Egypt; and he embarked at Alexandria in Rajab, A.H. 472 (January, A.D. 1080), was wrecked on the Syrian coast, and returned by way of Aleppo, Baghdād, and Khūzistān to Iṣfahān, which he reached at the end of Dhu'l-Hijja, A.H. 473 (June, 1081). Thence he extended his propaganda in favour of Nizār, the elder son of al-Mustanṣir, to Yazd, Kirmān, Tabaristān, Dāmghān, and other parts of Persia, though he avoided Ray, for fear of the Nidhāmu'l-Mulk, who was eager to effect his capture, and had given special instructions to that effect to his son-in-law Abū Muslim, the Governor of Ray.<sup>1</sup> Finally he reached Qazwīn, and, by a bold stratagem, fully described in the *Ta'rikh-i-Guzida*,<sup>2</sup> obtained possession of the strong mountain fortress of Alamūt, originally *Aluh-dmūt*, a name correctly explained by Ibnu'l-Athīr (x, 110) as *ta'limu'l-'aqdb*, "the Eagle's Teaching"; more often, but, as I think, less correctly, as "the Eagle's Nest."<sup>3</sup> As noticed by most historians, by an extra-

<sup>1</sup> Cf. Ibnu'l-Athīr, x, 110.

<sup>2</sup> Pp. 488-491 of Gantiri's edition (vol. i), also in the *Jāmi'u'l-Tawdrikh*, i, 291<sup>a</sup>.

<sup>3</sup> *Aluh* is a good Persian (and Pahlavi) word for "an eagle," and *dmūt* is provincial for *dmūkh*, "taught," but I know of no word the least resembling this which means "nest."

ordinary coincidence the sum of the numerical values of the letters comprised in the name of this castle ( $1 + 30 + 5 + 1 + 40 + 6 + 400 = 483$ ) gives the date (A.H. 483 = A.D. 1090-91) of its capture by Ḥasan-i-Šabbāḥ.

The capture of Alamūt, which was rapidly followed by the seizure of many other similar strongholds,<sup>1</sup> like Sháh-Dizh and

Khálanjān, near Iṣfahán; Ṭabas, Tún, Qá'in,

Other strong-  
holds of the  
Assassins  
in Persia.

Zawzan, Khúr and Khúsaf, in Quhistán;

Washmkúh, near Abhar; Ustúnáwand, in

Mázandarán; Ardahán; Gird-i-Kúh; Qal'atu'n-

Nádhir, in Khúzistán; Qal'atu't-Ṭanbúr, near Arraján; and

Qal'atu Khallád Khán, in Fárs, marks the beginning of the

political power of the followers of Ḥasan-i-Šabbāḥ, who, on

the death of al-Mustansir, became definitely separated in their

aims from the Isma'ílís of Egypt, since they espoused the cause

of Nizár, while al-Musta'li, another son of al-Mustansir,

succeeded to the Fátimid Caliphate of Cairo. Hence, in

nearly all Persian histories, such as the *Jámi'u't-Tawárikh* and

the *Ta'rikh-i-Guzida*, separate sections are generally assigned

to the "Isma'ílís of Egypt and the West" and the "Isma'ílís

of Persia," "Nizáris," or, to give them the name by which

they are best known, "Assassins."

The etymology of the name "Assassin" was long disputed, and many absurd derivations were suggested. Some supposed

Etymology of  
the word  
"Assassin." } it to be a corruption of *Hasaniyyūn* (-yūn), or  
"followers of Ḥasan"; Caseneuve proposed to

connect it with the Anglo-Saxon word *seax*, "a knife"; and Gébélín wished to derive it from *Sháhinsháh* (for *Sháhn-sháh*), "King of kings," while many equally impossible theories were advanced. It was reserved for that great scholar *Sylvestre de Sacy* to show that the word, variously corrupted by the Crusaders (through whom it came into Europe) into *Assassini*, *Assessini*, *Assissini*, and *Heissessini*, was more closely

<sup>1</sup> Ibnu'l-Athír (x, 109-111) devotes a section of his chronicle for the year A.H. 494 to their enumeration and description.

represented by the Greek chroniclers as *χασιςοι*, and most accurately of all by the *Hashishin* of Rabbi Benjamin of Tudela; and that it stood for the Arabic *Hashish* (in the plural *Hashishiyin* or *Hashishiya*),<sup>1</sup> a name given to the sect because of the use which they made of the drug *Hashish*, otherwise known to us as "Indian hemp," "bang," or *Cannabis Indica*. This drug is widely used in most Muhammadan countries from Morocco to India at the present day, and allusions to it in Jalalu'd-Din Rumi, Hafidh, and other poets show that it has been familiar to the Persians since, at any rate, the thirteenth century of our era. But, at the epoch of which we are speaking, the secret of its properties seems to have been known in Persia only to a few—in fact, to Hasan-i-Sabbah and his chief confederates, amongst whom, we may recollect, was at least one physician, the already-mentioned Ahmad b. 'Abdu'l-Malik b. 'Atash.

I have elsewhere<sup>2</sup> discussed at greater length than is possible here the use and peculiarities of this drug, and I there emphasised the evil repute, as compared with opium  
ill repute of  
Hashish and other narcotics, which it bears in Persia, where it is seldom mentioned save in some metaphorical way, as "the Green Parrot," "the Mysteries," "Master Sayyid," and so on; and I ascribed this ill repute less to the harmfulness of the drug than to its close association with a heretical and terrifying sect. It must not, however, be imagined that the *habitual* use of *hashish* was encouraged, or even permitted, amongst his followers by the "Old Man of the Mountain," for its habitual use causes a lethargy, negligence, and mental weakness which would have fatally disqualified those to whom it was administered from the effective

<sup>1</sup> By Persian historians this term is much more rarely employed than *Mulhid* (pl *Malihida*), but it is used by al Bundari, p. 169

<sup>2</sup> In the Mid sessional Address delivered before the Abernethian Society on January 14, 1897, and entitled *A Chapter from the History of Cannabis Indica*, published in the *St Bartholomew's Hospital Journal* for March, 1897

performance of the delicate tasks with which they were charged ; and its use was confined to one of the Grades or

Degrees into which the Isma‘īlī organisation was divided. These Grades of Initiation existed, as we have seen, from an early period in the Isma‘īlī sect, but after the “New Propaganda” they were in

some degree rearranged by Ḥasan-i-Šabbāḥ as follows. At the head of the Order (subject at this time to the Imām, who, after the death of al-Mustanşir, was no longer the Fāṭimid Caliph, but a son of his disinherited and murdered brother Nizār) stood the *Dā‘i’d-Du‘dt*, Chief-Propagandist, or Grand Master, commonly called outside the circle of his followers *Shaykhu’l-Ǧabal*, “the Mountain Chief,” a term which the Crusaders, owing to a misunderstanding, rendered “le Vieux,” “the Old One,” or “the Old Man of the Mountain.” Next came the Grand Priors, or Superior Propagandists (*Dā‘i-i-Kabīr*), who formed a kind of episcopacy, and to each of whom was probably committed the charge of a particular district or “see.”<sup>1</sup> After these came the ordinary propagandists, or *dā‘īs*. These formed the higher grades, and were pretty fully initiated into the real doctrines, aims, and politics of the Order. The lower grades comprised the *Rāfiqs*, or “Companions” of the Order, who were partly initiated ; the *Lāsiqs*, or “Adherents,” who had yielded the oath of allegiance without much comprehension of what it involved ; and, lastly, the *Fidā’īs*, or “Self-devoted Ones,” the “Destroying Angels” and ministers of vengeance of the Order, and the cause of that far-reaching terror which it inspired—a terror which made kings tremble on their thrones and checked the angry anathemas of outraged orthodoxy.

In this connection I cannot refrain from again quoting the graphic and entertaining account of the initiation of these *Fidā’īs* given by Marco Polo in the thirteenth century of our era, at a time when the power of the Assassins in Persia (for in Syria they continued to hold their own, and, though quite

<sup>1</sup> See p. 200, n. 1, *supra*.

innocuous, continue to exist there even at the present day) had been just destroyed, or was just about to be destroyed, by the devastating Mongols of Huligü Khán :—

' The Old Man, says he, "was called in their language Aloudin." He had caused a certain valley between two mountains to be enclosed, and had turned it into a garden the largest and most beautiful that ever was seen, filled with every variety of fruit. In it were well erected pavilions and palaces, the most elegant that can be imagined, all covered with gilding and exquisite painting. And there were runnels, too, flowing freely with wine and milk and honey and water, and numbers of ladies, and of the most beautiful damsels in the world, who could play on all manner of instruments, and sing most sweetly, and dance in a manner that was most charming to behold. For the Old Man desired to make his people believe that this was actually Paradise. So he fashioned it after the description that Mahomet gave of his Paradise—to wit, that it should be a beautiful garden running with conduits of wine and milk and honey and water, and full of lovely women for the delectation of all its inmates. And sure enough, the Saracens of those parts believed that it was Paradise!

"Now no man was allowed to enter the garden save those whom he intended to be his *Ashushin*.\* There was a fortress at the entrance of the garden strong enough to resist all the world, and there was no other way to get in. He kept at his Court a number of the youths of the country, from twelve to twenty years of age, such as had a taste for soldiering, and to these he used to tell tales about Paradise, just as Mahomet had been wont to do, and they believed in him, just as the Saracens believe in Mahomet. Then he would introduce them into his garden, some four or six or ten at a time, having made them drink a certain *poison*† which cast them into a deep sleep, and then causing them to be lifted and carried in. So when they awoke they found themselves in the garden.

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\* He is speaking apparently of the seventh Grand Master of Alamut 'Ala'ud Din Muhammad b al Hasan who succeeded his father Jalalud Din in Ramadan A.H. 618 (= November, A.D. 1221) and whose son, Rukn'ud Din Khurshah, the 1st Grand Master of Alamut was captured and put to death by the Mongols.

† I.e., the *Fidlis*, to whom alone, as we have seen the term *Assassin* is really applicable.

‡ This was the decoction of *Hashish* and hence the "Old Man, the provider of this poison, is sometimes called *Shaykh-i Hashish*."

"When, therefore, they awoke and found themselves in a place so charming, they deemed that it was Paradise in very truth. And the ladies and damsels dallied with them to their heart's content, so that they had what young men would have; and with their own good will would they never have quitted the place.

"Now this Prince, whom we call the Old One, kept his Court in grand and noble style, and made those simple hill-folks about him believe firmly that he was a great prophet. And when he wanted any of his *Ashishin* to send on any mission, he would cause that potion whereof I spoke to be given to one of the youths in the garden, and then had him carried into his palace. So when the young man awoke he found himself in the castle, and no longer in that Paradise, whereat he was not over-well pleased. He was then conducted to the Old Man's presence, and bowed before him with great veneration, as believing himself to be in the presence of a true prophet. The Prince would then ask whence he came, and he would reply that he came from Paradise, and that it was exactly such as Mahomet has described it in the law. This, of course, gave the others who stood by, and who had not been admitted, the greatest desire to enter therein.

"So when the Old Man would have any prince slain, he would say to such a youth, 'Go thou and slay So-and-so, and when thou returnest my angels shall bear thee into Paradise. And shouldst thou die, nathless even so will I send my angels to carry thee back into Paradise.' So he caused them to believe, and thus there was no order of his that he would not affront any peril to execute, for the great desire that they had to get back into that Paradise of his. And in this manner the Old One got his people to murder any one whom he desired to get rid of. Thus, too, the great dread that he inspired all princes withal made them become his tributaries, in order that he might abide at peace and amity with them."

The blind obedience of these *Fidâ'is*, who, as will have been gathered from the above quotation, were chosen with special regard to this quality, combined with courage and adroitness, and were not initiated into the philosophical conceptions of the higher degrees of the Order, is well illustrated by an anecdote preserved to us by Fra Pipino and Marino Sanuto :—

"When, during a period of truce, Henry, Count of Champagne (titular King of Jerusalem), was on a visit to the Old Man of Syria,

one day, as they walked together, they saw some lads in white sitting on the top of a high tower. The *Shaykh*, turning to the Count, asked if he had any subjects as obedient as his own; and, without waiting for a reply, made a sign to two of the boys, who immediately leaped from the tower and were killed on the spot."

The *Fidd'is*, though unlearned in the esoteric mysteries of their religion, were carefully trained not only in the use of arms, the endurance of fatigue, and the arts of disguise, but also, in some cases at any rate, in foreign and even European languages; for those deputed to assassinate Conrad, Marquis of Montferrat, were sufficiently conversant with the Frankish language and customs to pass as Christian monks during the six months which they spent in the Crusaders' camp awaiting an opportunity for the accomplishment of their deadly errand. It was seldom, of course, that they survived their victims, especially as they were fond of doing their work in the most dramatic style, striking down the Muslim *Amir* on a Friday in the mosque, and the Christian Prince or Duke on a Sunday in the church, in sight of the assembled congregation. Yet so honourable a death and so sure a way to future happiness was it deemed by the followers of Ḥasan-i-Šabbāḥ to die on one of the "Old One's" quests, that we read of the mothers of *Fidd'is* who wept to see their sons return alive.

Sometimes they only threatened, if thus they could compass their end. The leader who marched to attack one of their strongholds would wake up some morning in his tent to find stuck in the earth beside him a dagger, on which was trans-fixed a note of warning which might well turn him back from his expedition; as is said (but not, I think, on good authority) to have happened to Malikshāh, and later to Saladin. And a theological professor, confronted by a quasi-student, whose diligent attendance and close attention to his lectures had favourably attracted his notice, with a choice between a purse of gold and a dagger as alternative inducements to him to cease reviling the "heretics" of Alamūt, wisely chose the



former; and thereafter, when rallied on his avoidance of all disrespectful allusion to them, was wont to reply, with some humour, that he had been "convinced by arguments both *weighty and trenchant*" that he had been wrong to indulge in such uncharitable utterances.

Until the final destruction of their strongholds in Persia, and the capture and execution of their eighth and last Grand Master, Ruknu'd-Dīn Khurshāh, by the Mongols in the middle of the thirteenth century, about the same time that the Caliphate of Baghdād was also extinguished, the Assassins were very active, and will be repeatedly mentioned in these pages, so that it is essential that the reader should have a clear idea of their principles, their organisation, and their relation to the parent sect of the Isma'īlīs of Egypt, in the history of which the "New Propaganda" instituted by Ḥasan-i-Ṣabbāh, with the new element of physical violence and terrorism which it involved, marks an important epoch. Of the Syrian branch, which made the Order famous in Europe and enriched our language with a new word, and whose political power dates from the seizure of the Castle of Banias about A.D. 1126, we shall not have much occasion to speak; but no one interested in their history should fail to read Stanislas Guyard's most fascinating paper in the *Journal Asiatique* for 1877, *Un Grand Maître des Assassins*. This true and judicious account of the remarkable Shaykh Rāshidu'd-Dīn Sinān, who for a while rendered the Syrian branch of the Order independent of the Persian, rivals in interest the most thrilling romance, and supplies a mass of detail concerning the history, achievements, and methods of the sect which I am compelled to omit in this place. Even at the present day the remnants of this once powerful body are widely, though sparsely, scattered through the East, in Syria, Persia, East Africa, Central Asia, and India, where the Aghā Khān—a lineal descendant of Ruknu'd-Dīn Khurshāh, the last Grand Master of Alamūt, who himself claimed descent through Nizār, the son of al-Mustansir, the Fāṭimid Caliph,

from Isma'īl, the Seventh Imām, and great-great-great-grandson of the Prophet's cousin and son-in-law, 'Alī b Abī Tālib—is still honoured as the titular head of this branch of the Isma'īlīs

In following the career and examining the achievements of ḤASAN I-SABBĀH we have wandered away from his earlier co-religionist, NĀṢIR I-KHUSRAW, who, from the purely literary point of view, is of greater importance, since, while of the writings of the former we possess no thing (so far as is at present known) except the extracts from the *Sar-guzasht i-Sayyidnā* cited in the *Jahān-gushd* and the *Jamī'u't-Tawdīkh*, of the latter we possess numerous works of the highest value and interest, both in verse and prose, several of which have been the objects of very careful study by Bland, Dorn, Ethé, Fagnan, Noldeke, Pertsch, Rieu, Schefer, and other eminent scholars. With these and with their author—one of the most attractive and remarkable personalities in Persian literary history—we shall deal in the next chapter, which will be devoted to the literature of the same period whereof we have sketched in this chapter the outward political aspect

Nāṣir I  
Khusraw

## CHAPTER IV

### THE LITERATURE OF THE EARLY SELJÚQ PERIOD : THE NIDHÁMU'L-MULK AND HIS CONTEMPORARIES

IT seems proper to the perspective of this most interesting and important period that we should begin by considering briefly the literary work of the Nidhāmu'l-Mulk himself, who is its dominant figure. This, so far as we know (for the *Waṣṣāyā*, or "Testament," is notoriously spurious), consists of one work, the *Siyāsat-nāma*, or "Treatise on the Art of Government," of which the Persian text was published by the late M. Charles Schefer in 1891, and the translation into French, with valuable historical notes, in 1893; while a *Supplement*, containing notices bearing on the life and times of the Nidhāmu'l-Mulk extracted from various Persian and Arabic works, was published in 1897. Before the appearance of this edition the book was hardly accessible, manuscripts of it being rare. M. Schefer used three (his own, now in the Bibliothèque Nationale, the British Museum Codex, and another from Berlin, with partial collation of the two St. Petersburg manuscripts). A sixth is to be found in the Pote Collection preserved in the library of King's College, Cambridge, and this, though modern, has been of great service to me in making much-needed corrections in the published text.

The *Siyāsat-nāma* comprises fifty sections or chapters treating of nearly every royal duty and prerogative and every

department of administration It was written in A H 484  
 (= A D 1091-92), only a year before the author's assassination,  
 in response to a request addressed by Malikshāh to his most able  
 and experienced advisers,<sup>1</sup> that each of them should compose a  
 treatise on government, pointing out what defects existed in  
 the organisation and administration of his realms, what evil  
 innovations had been suffered to creep in, and what good  
 customs of former times had been allowed to fall into desuetude.  
 Of the treatises composed in response to this request that of  
 the Nidhīmu'l-Mulk was most highly approved by Malikshāh,  
 who said "All these topics he has treated as my heart desired,  
 there is nothing to be added to his book, which I adopt as my  
 guide, and by which I will walk." It was concluded in  
 A H 485 (A D 1092-93), only a very short time before the  
 author's assassination, as appears from the following strangely  
 prophetic words occurring in the conclusion "This is the  
 Book of Government which hath been written. The Lord  
 of the World had commanded his servant to make a compila-  
 tion on this subject, which was done according to his com-  
 mand. Thirty-nine sections<sup>2</sup> I wrote at once *extempore*, and  
 submitted them to that exalted Court, where they met with  
 approval. This was a very brief [outline], but afterwards I  
 added to it, supplementing each chapter with such observations  
 as were appropriate to it, and explaining all in lucid language.  
 And in the year A H 485, when we were about to set out for  
 Baghdād, I gave it to the private copyist of the Royal Library,  
 Muhammad Maghribī, and ordered him to transcribe it in a  
 fair hand, *so that should I not be destined to return from this  
 journey, he may lay this book before the Lord of the  
 World.*" The book, therefore, was not published until  
 after the author's death, and probably its appearance was

further delayed by the troubles and civil wars which immediately supervened on Maliksháh's decease.<sup>1</sup>

The *Siyásat-náma* is, in my opinion, one of the most valuable and interesting prose works which exist in Persian, both because of the quantity of historical anecdotes which it contains and because it embodies the views on government of one of the greatest Prime Ministers whom the East has produced—a Minister whose strength and wisdom is in no way better proved than by the chaos and internecine strife which succeeded his death. It is written in a style extraordinarily simple and unadorned, devoid of any kind of rhetorical artifice, at times almost colloquial and even careless, and marked by a good many archaic forms characteristic of this early period. A book so extensive in scope cannot be adequately reviewed in a work like this; and as it is accessible to European readers in M. Schefer's excellent French translation, such review, even were it possible, would be unnecessary. Attention should also be directed to a review of it from the pen of Professor Nöldeke, of Strassburg, which appeared in vol. xlvii (pp. 761–768) of the *Zeitschrift der Deutschen Morgenländischen Gesellschaft* for 1892.

Seven chapters (xli–xlvii, pp. 138–205) are devoted to the denunciation of heretics, especially the Isma'ílís and Bātinís. The author complains bitterly (p. 139) that Jews, Christians, Fire-worshippers (*gabrís*), and Carmathians are employed by the Government, and praises the greater stringency in this matter observed in Alp Arslán's reign. He argues hotly against the Shí'ites in general and the "Sect of the Seven" in particular, and endeavours to prove that their doctrines are in their essence originally derived from the communist pseudo-prophet Mazdak, whom Anúshirwán the Sásánian slew in the sixth century of the Christian era.<sup>2</sup> Of Mazdak he gives a long

<sup>1</sup> See the Persian editor's note at the end of the Table of Contents, p. 5 of the text.

<sup>2</sup> A full account of Mazdak is given in the *Prolegomena* to this volume, pp. 166–172.

and detailed account (pp. 166-181), and describes how, after the massacre of him and his followers, his doctrine was carried on and revived successively by the Khurramis or Khurram-dīnān,<sup>1</sup> Sindbād the Gabr,<sup>2</sup> and 'Abdu'llāh b. Maymūn al-Qaddāh,<sup>3</sup> who first made the Ismā'īlī sect powerful and formidable, and from whom, as their opponents declared, the Fātimī, or 'Alawī, Caliphs of Egypt were descended. This portion of the book also comprises a dissertation on the evils wrought by the interference of women in affairs of State, and on the hereditary character of the qualities essential to a great Minister, and there is a good deal of information about the activity of the Ismā'īlī propagandists in Sāmānid times, especially as to their brief ascendancy during the reign of the ill-starred Nasr b. Ahmad (A.D. 913-942),<sup>4</sup> but little or nothing about the "New Propaganda," and no explicit allusion to its originator, Hasan-i-Šabbāh. Implicit references to the growing power of the Bātinis are, however, numerous, and there is no doubt that the whole of this portion of the book is levelled against Hasan-i-Šabbāh and his followers, as appears pretty clearly from the opening paragraphs of chap. xliii,<sup>5</sup> which begins thus:—

*"Selling forth the character of the heretics who are the foes of Church and State.*

"I desire to devote a few chapters to the rebellions of schismatics, so that all men may know what compassion for this Dynasty doth inspire me, and what loyalty and zeal I bear towards the Seljūq Kingdom, especially towards the Lord of the World (may God make his kingdom eternal) and his children and household (may the Evil Eye be remote from his reign).

<sup>1</sup> *Prolegomena*, pp 312-313 and 323 *et seqq*      <sup>2</sup> *Ibid.*, pp 313-314.

<sup>3</sup> *Ibid.*, pp 393-398

<sup>4</sup> *Ibid.*, p 456

<sup>5</sup> This chapter is really xlii, and is so numbered in the translation (p 242), but in the text, by an oversight, chap xl and chap xli are both numbered xl, so that all the succeeding chapters of the text have numbers one short of those they should bear.

"Schismatics have existed at all times, and in every region of the world, from the time of Adam until now, they have revolted against kings and prophets. There is no faction more accursed, more unsound in their religion, or more evil in their deeds than these people. Let [the King] know that behind their walls they meditate evil to this Kingdom, and seek to corrupt religion : their ears are straining for a sound and their eyes for an occasion of ill-doing. If (which God forbid !) any calamitous event (from which God be our refuge !) should befall this victorious dynasty (may God Almighty confirm its endurance !), or if any reverse should happen, these dogs will emerge from their hiding-places, and rise against this Empire to carry out their Shi'ite propaganda. Their power exceeds that of the Rāfidīs and Khurram-dīnīs, and all that can be done will be done [by them], nor will they spare aught of sedition, slander or schism. Ostensibly they claim to be Muslims, but in reality their deeds are those of unbelievers, for their hearts (God curse them !) are contrary to their appearance, and their words to their deeds. The religion of Muḥammad the Elect (*Muṣṭafá*) hath, indeed, no more malignant and accursed foe than these, nor the Empire of the Lord of the World any worse enemy ; and those persons who to-day have no power in this Empire, and claim to be Shi'ites are [in reality] of this faction, working to accomplish their aims, and strengthening them and carrying on their propaganda. Therefore they seek to persuade the Lord of the World to overthrow the House of the 'Abbāsids ; and should I remove the lid from this cauldron, how many disgraceful things would come forth therefrom ! *But since a certain wealth hath accrued to the Lord of the World through their activities, therefore he is prone to take some step in this direction, by reason of the increased revenue whereof they hold out hopes, making the King eager for wealth. They represent me as a prejudiced advocate, so that my advice on this matter is unlikely to prove acceptable ; and their seditious cunning will only become apparent when I shall have departed hence. Then will the King know how great was my loyalty to this victorious Dynasty, and that I was not unacquainted with the character and designs of this faction, which I constantly presented to the Royal judgement (may God exalt it !), and did not conceal ; though, seeing that my remarks on this subject were not acceptable, I did not again repeat them.*"

The implication contained in the beginning of the italicised portion of the above extract is in striking agreement with a passage (f. 14<sup>a</sup>) in the manuscript of the *Rāḥatū's-Sudūr*, where

the author complains that "heretic myrmidons" abound and give rise to the distress and heavy taxation against which he protests. These heretics, he adds, come for the most part from the towns of Qum, Kāshān, Ray, Ābī, and Farāhān, and *gain office by promising the King an increased revenue* (*tawfīr*, the very word used by the Nidhāmu'l-Mulk in the passage above cited), "under which expression they cloak their exactions." Some confirmation is hereby afforded to an incident in what I may call the classical legend of the counter-intrigues of the Nidhāmu'l-Mulk and Hasan-i-Sabbāh, where the latter is represented as recommending himself to the King's favour by a fiscal optimism wherein was implied a disparagement of the Nidhāmu'l-Mulk's finance.<sup>1</sup>

In concluding this too brief notice of a most interesting and valuable work, I feel bound to add that, though there is no Persian prose work on which I have lectured with so much pleasure and profit to myself—and I hope also to my hearers—as this, yet the historical anecdotes must be accepted with a certain reserve, while serious anachronisms are of constant occurrence. Thus, on p. 12 of the text, Ya'qūb b. Layth is represented as threatening to bring the Fāṭimid rival of the 'Abbāsīd Caliph al-Mu'tamid (who reigned from A.D. 870 until 892) from Mahdiyya, which was not founded until A.D. 910 at the earliest computation, and perhaps not till ten years later, and similar errors are common, especially in what concerns the "heretics," with whom, as though by some prophetic instinct of his doom, the author seems to have been so painfully preoccupied as almost to lose his sense of historical proportion and perspective. Indeed, it seems by no means unlikely that his vehement denunciations of their doctrines, practices, and aims may have supplied them with the strongest incentive to his assassination.

I have already briefly alluded in the previous chapter to one

<sup>1</sup> The story will be found in its typical form in the *Ta'rikh i Guzida*, Jules Gantier's text and translation, vol. 1, pp. 208-211.



of the most remarkable men of this epoch whose literary work we must now consider. I mean Nāṣir-i-Khusraw, the poet,

Nāṣir-i-Khusraw.

traveller, and Isma'īlī propagandist. About his personality there has grown up a mass of legend

mainly derived from the spurious autobiography prefixed to the Tabriz edition of his *Diwān*. This tissue of fables, mingled, apparently, with details drawn from the lives of other eminent persons, and concluding with an account, put in the mouth of Nāṣir's brother, of his death at the age of 140 and his supernatural burial by the *Jinn*, occurs, as Ethé has pointed out,<sup>1</sup> in three recensions, of which the longest and most detailed occurs in Taqī Kāshī's *Khulāṣatu'l-ash'ār*, and the shortest in the *Haft Iqlm* and the *Safīna*, while that given by Luṭf 'Alī Beg in his *Ātash-kada* stands midway between the two. A translation of the recension last mentioned was published by N. Bland in vol. vii of the *Journal of the Royal Asiatic Society*, pp. 360 *et seqq.*, and the substance of it (omitting the marvels) is given by Schefer in the Introduction to his edition and translation of the *Safar-nāma* (pp. viii-xvii). As it stands it is probably, as Ethé supposes, a product of the ninth or tenth century of the *hijra* (fifteenth or sixteenth of the Christian era); for the *Haft Iqlm* is apparently the earliest work in which it occurs, and this was written in A.H. 1002 (A.D. 1593-94). But at a much earlier date many legends gathered round Nāṣir-i-Khusraw, as we see from the account of him contained in al-Qazwīnī's *Āthdru'l-Bildā* (pp. 328-9, s.v. Yumgān), a geographical work composed about A.D. 1276. Here he is represented as a King of Balkh, driven out by his subjects, who took refuge in Yumgān, which he adorned with wonderful baths, gardens, and talismanic figures, whereon none might gaze without fear of losing his reason. The bath in particular, which, as the

<sup>1</sup> See his very interesting article on the *Rawshanā'ī-nāma* in vol. xxxiii of the *Z.D.M.G.* for 1879, pp. 645-665.

author declares, was still existing in his time, is described in great detail.

Here is one of the picturesque incidents with which the Pseudo-Autobiography is adorned, and which, in all its essentials, occurs in a manuscript dated A.H. 714 (= A.D. 1314-15) preserved in the India Office Library<sup>1</sup> :—

“After much trouble we reached the city of Nishāpūr, there being with us a pupil of mine, an expert and learned metaphysician. Now in the whole city of Nishāpūr there was no one who knew us, so we came and took up our abode in a mosque. As we walked through the city, at the door of every mosque by which we passed men were cursing me, and accusing me of heresy and atheism, but the disciple knew nothing of their opinion concerning me. One day, as I was passing through the *bāzār*, a man from Egypt saw and recognised me, saying, ‘Art thou not Nasir-i-Khusraw, and is not this thy brother Abū Sa’id?’ In terror I seized his hand, and, engaging him in conversation, led him to my lodging. Then I said, ‘Take thirty thousand *mithqāls* of gold, and refrain from divulging the secret.’ When he had consented, I at once bade my familiar spirit produce that sum, gave it to him, and thrust him forth from my lodging. Then I went with Abū Sa’id to the *bāzār*, halted at the shop of a cobbler, and gave him my shoes to repair, that we might go forth from the city, when suddenly a clamour made itself heard near at hand, and the cobbler hurried off in the direction whence the sounds proceeded. After a while he returned with a piece of flesh on the point of his bradawl. ‘What,’ inquired I, ‘was the disturbance, and what is this piece of flesh?’ ‘Why,’ replied the cobbler, ‘it seems that one of Nāsir-i-Khusraw’s disciples appeared in the city and began to dispute with its doctors, who repudiated his assertions each adducing some respectable authority, while he continued to quote in support of his views verses of Nasir-i-Khusraw. So the clergy as a meritorious action tore him in pieces, and I too, to earn some merit, cut off a portion of his flesh.’ When I learned what had befallen my disciple, I could no longer control myself, and said to the cobbler, ‘Give me

<sup>1</sup> Selections from the *Diwāns* of six old Persian poets, No. 132 (the same manuscript from which the frontispiece of this volume is taken). My translation is from the Tabriz edition of the *Diwān*, pp. 6-7, and was published in my *Year amongst the Persians*, pp. 479-480.

my shoes, for one should not tarry in a city where the verses of Nâsir-i-Khusraw are recited.' So I took my shoes, and with my brother came forth from the city of Nishápûr."

Another fictitious episode in the Pseudo-Autobiography describes how Nâsir-i-Khusraw, having fled from Egypt to Baghdád, is made *wazîr* to the 'Abbásid Caliph al-Qádir bi'lláh, and sent by him as an ambassador to the *Maláḥida*, or "Heretics" (*i.e.*, Assassins), of Gílân, who discover his identity with the philosopher whose works they admire, load him with unwelcome honours, and refuse to let him depart until, to secure his release, he compasses the death of their king by magical means, and afterwards, by the invocation of the planet Mars, destroys the army of his pursuers. One knows not which to admire the more, the supernatural features of this episode, or the gross anachronisms which it involves, for the Caliph al-Qádir died in A.D. 1031, while, as we have seen, the Assassins first established themselves in Gílân in A.D. 1090. One feature of this legend, however, seems to be a misplaced reminiscence of an incident which really belongs to the life of another later philosopher, Naṣíru'd-Dín of Ṭús, who, as is well known, actually did dedicate the original, or first edition, of his celebrated Ethics (the *Akhlâq-i-Nâṣiri*) to the Isma'ílî governor of Quhistân, Naṣíru'd-Dín 'Abdu'r-Raḥím b. Abí Maṣṣúr. Similarity of names, combined with a vague knowledge of Nâsir-i-Khusraw's connection with the Isma'ílî sect, no doubt suggested to the compiler of the Pseudo-Autobiography the idea of making Nâsir-i-Khusraw write a commentary on the Qur'án explaining the sacred text according to the heretical views of his host, which unfortunate undertaking is represented as the cause of the disaster at Nishápûr mentioned above.

Leaving the Pseudo-Autobiography, we must now proceed to consider Nâsir-i-Khusraw's genuine works, the prose *Safar-náma*, or Narrative of his Travels (edited and translated by

Schefer, Paris, 1881), the *Diwān*, or collected poems (lithographed at Tabriz in A H 1280 = A D 1864), the *Rawshand l-nāma*, or Book of Light (published, with translation and commentary, by Dr Ethé in the *Z D M G.* for 1879-1880, vol xxxiii, pp 645-665, vol xxxiv, pp 428-468 and 617-642), and the *Sa'adat-nāma*, or Book of Felicity (published by Fagnan in the volume of the *Z D M G* last mentioned, pp 643-674). Besides these, another work of this writer, the *Zadu'l-Mu'idfirin*, or Pilgrims' Provision, is preserved to us in a manuscript formerly belonging to M Schefer, and now in the Bibliothèque Nationale at Paris. Of these, we shall speak first of the *Safar nāma*, or "Book of Travels," since this furnishes us with the surest basis for an outline of the poet's life.

The *Safar-nāma* is written in the same simple and unadorned style as the *Sijāsat nāma*. The author, who gives his full name as Abu Mu'ini'd-Din Nāṣir-i-Khusraw al Qubādīyānī al Marwazī,<sup>1</sup> says that he was employed for some while in Khurāsān as a secretary and revenue officer under Government, in the time of Chaghri Beg Da'ud the Seljuqid. In the autumn of A D 1045, being warned by a dream, he determined to renounce the use of wine, to which he had hitherto been much addicted, as being "the only thing capable of lessening the sorrow of the world," and to undertake the pilgrimage to Mecca. At this time he was about forty years of age. He performed a complete ablution, repaired to the Mosque of Juzjānān, where he then happened to be, registered a solemn vow of repentance, and set out on his journey on Thursday, the sixth of Jumāda II, A H 437 (= December 19, A D 1045). He travelled by way of Shāburqān to Merv, where he tendered his resignation. Thence he proceeded to Nishāpur, which he quitted in the company of Khwāja Muwaffaq (the same, prob-

<sup>1</sup> I.e. of Merv (Marw) and Qubadīyan the latter being the name of a town and canton near Tirmīdh and the Oxus.

ably, who appears in the 'Umar Khayyám legend as the tutor of the three companions), and, visiting the tomb of the Šúfī saint Báyzíd of Bisṭám at Qúmis, came, by way of Dámghán, to Sámnan. Here he met a certain Ustád 'Alí Nisá'í, a pupil of Avicenna and a lecturer on arithmetic, geometry, and medicine, of whom he seems to have formed an unfavourable opinion. Passing onwards through Qazwín, he reached Tabríz on Šafar 20, A.H. 438 (= August 26, A.D. 1046), and there made the acquaintance of the poet Qaṭrán, to whom he explained certain difficult passages in the poems of Daqlqí and Manjík. From Tabríz he made his way successively to Ván, Akhlát, Bitlis, Arzan, Mayáfaraqín, Ámid, Aleppo, and Ma'arratu'n-Nu'mán, where he met the great Arabic philosophical poet Abu'l-'Alá al-Ma'arrí, of whose character and attainments he speaks in the warmest terms. Thence he came to Hamá, Tripoli, Beyrout, Sidon, Tyre, Acre, and Hayfá. After spending some time in Syria in visiting the tombs of prophets and other holy places, including Jerusalem and Bethlehem, he made his first pilgrimage to Mecca in the late spring of A.D. 1047. From Mecca he returned by way of Damascus to Jerusalem, whence, finding the weather unfavourable for a sea voyage, he decided to proceed by land to Egypt, and finally arrived in Cairo on Sunday, Šafar 7, A.H. 439 (= August 3, A.D. 1047).

In Egypt Násir-i-Khusraw remained two or three years, and this marks an epoch in his life, for here it was that he

Násir-i-  
Khusraw in  
Egypt.

became acquainted with the splendour, justice, and wise administration of the Fátimid Caliph, al-Mustanšir bi'lláh, and here it was that he was initiated into the esoteric doctrines of the Isma'ílī creed, and received the commission to carry on their propaganda and to be their "Proof" (*Hujjat*) in Khurásán. In the *Safar-náma*, which would seem to have been written for the general public, he is reticent on religious matters; but from two passages (pp. 40 and 42 of the text) it is evident that he had no doubt

as to the legitimacy of the Fāṭimid pedigree, while as to the excellence of their administration, and the wealth, contentment, and security of their subjects, he is enthusiastic. His description of Cairo, its mosques (including al-Azhar), its ten quarters (*ḥāra*), its gardens, and its buildings and suburbs is admirable; while the details which he gives of the Fāṭimid administration are most valuable. He seems to have been much impressed with the discipline of the army, and the regularity with which the troops were paid, in consequence of which the people stood in no fear of unlawful exactions on their part. The army comprised some 215,000 troops; viz., of cavalry, 20,000 Qayruwānis, 15,000 Bāṭils (from North-west Africa), 50,000 Bedouin from al-Hijāz, and 30,000 mixed mercenaries; and of infantry 20,000 black Maṣmūdīs (also from North-west Africa), 10,000 Orientals (*Mashāriqa*), Turks and Persians, 30,000 slaves (*ʿabdu'sh-shirā*), a Foreign Legion of 10,000 Palace Guards (*Sard'is*) under a separate commander-in-chief, and lastly 30,000 Zanj or Æthiopians. The wealth of the *bāzārs* filled him with wonder, and withal, he says, such was the high degree of public safety that the merchants did not deem it necessary to lock up their shops and warehouses.

"While I was there," he says (p. 53), "in the year A.H. 439 (=1047-48), a son was born to the King, and he ordered public rejoicings. The city and *bāzārs* were decorated in such wise that, should I describe it, some men would probably decline to believe me or to credit it. The shops of the cloth-sellers, money-changers, etc., were so [filled with precious things], gold, jewels, money, stuffs, gold-embroidery, and satin garments, that there was no place for one to sit down. And all feel secure in the [justice of the] King, and have no fear of myrmidons or spies, by reason of their confidence in him that he will oppress no one and covet no one's wealth.

"There I saw wealth belonging to private individuals, which, should I speak about it or describe it, would seem incredible to the people of Persia; for I could not estimate or compute their wealth, while the well-being which I saw there I have seen in no other place. I saw there, for example, a Christian who was one of the

richest men in Cairo, so that it was said to be impossible to compute his ships, wealth, and estates. Now one year, owing to the failure of the Nile, grain waxed dear; and the King's Prime Minister sent for this Christian and said, 'The year is not good, and the King's heart is oppressed on account of his subjects. How much corn canst thou give me either for cash or on loan?' 'By the blessing of the King and his minister,' replied the Christian, 'I have ready so much corn that I could supply Cairo with bread for six years.' Now at this time there were assuredly in Cairo so many inhabitants that those of Níshápúr, at the highest computation, would equal but one-fifth of them, and whoever can judge of quantities will know how wealthy one must be to possess corn to this amount, and how great must be the security of the subject and the justice of the sovereign in order that such conditions and such fortunes may be possible in their days, so that neither doth the King wrong or oppress any man, nor doth the subject hide or conceal anything."

Násir-i-Khusraw's journey, from the time that he quitted his country until the time when he returned, lasted exactly seven years (from Thursday, 6 Jumáda II, A.H. 437, until Saturday, 26 Jumáda II, A.H. 444 = December 19, 1045, until October 23, 1052), and during this time he performed the Pilgrimage five times. He finally returned to his country from the Híjáz by way of Tiháma, al-Yaman, Laḥsá, and Qaṭíf to Bašra, where he remained about two months; and thence by Arraján, Iṣfahán, Ná'in, Ṭabas, Tún, and Sarakhs to Merv.

We must now leave the *Safar-náma* and pass on to the *Díwán*. Before doing so, however, it is necessary to advert to a theory which, though championed by so great a scholar as the late Dr. Rieu,<sup>1</sup> and also by Pertsch<sup>2</sup> and Fagnan,<sup>3</sup> must, I think, in the light of further investigations, especially those of Schefer and Ethé, be definitely abandoned.<sup>4</sup> According to this theory,

<sup>1</sup> *Persian Catalogue*, pp. 379-381.

<sup>2</sup> *Berlin Persian Catalogue*, pp. 741-42.

<sup>3</sup> *Z.D.M.G.*, vol. xxxiv (1880), pp. 643-674, and *Journal Asiatique*, sér. vii, vol. 13 (1879), pp. 164-168.

<sup>4</sup> See my remarks in the *J.R.A.S.* for 1899, pp. 416-420.

there were two distinct persons called Násir-i-Khusraw, both bearing the *kunya* Abú Mu'in, one the poet, philosopher, and magician, the other the traveller.

"A few facts" says Dr Rieu who puts the case most clearly will show that we have to do with two distinct persons. Hakim Navir, as the poet is generally called was born in Isfahán, traced his pedigree to the great Imám 'Alí b Musá Ridá and was known as a poet before the composition of the present work (*i.e.*, the *Safar-náma*), his poem the *Raxshand-i-nima* is dated A.H. 420 (see Pertsch, *Gotha Catalogue* p 13, the date A.H. 343 assigned to the same work in the Leyden copy, *Catalogue*, vol II p 108 is probably erroneous) Our author, on the contrary, designates himself by two *nisháns* which point to Qubádiyán a town near Balkh, and to Merv, as the places of his birth and of his usual residence, and lays no claim either to noble extraction or to any fame but that of a skilled accountant. Hakim Navir was born according to the *Habib-us-Siyar*, Bombay edition, vol II *juz* 4 p 67 in A.H. 338 or as stated in the *Dabistán*, vol II p 419 in A.H. 359 while our author appears from his own statement to have been forty years old in A.H. 437

Other difficulties are raised as to the identification of the poet and the traveller, but most of them arise from the inaccuracies of late writers, and are at once resolved by an attentive perusal of the *Safar-náma* and the *Diwán* side by side. Thus the traveller seems to have been entitled Hakim, for the voice which reproaches him in his dream (*Safar-náma*, p 3) says to him, when he defends his indulgence in wine, "Insensibility and intoxication are not refreshment, one cannot call him *Hakim* (wise) who leads men to lose their senses" The notoriously inaccurate Dawlatsháh is responsible for the statement that the poet was a native of Isfahan, a statement conclusively disproved by the following verse from his *Diwán* (p 241) —

Garchi mará asl Khurdsániyast      Az pas i plriyy u mihriyy u sarí  
Dushy i ilrat u khana[ i ] Rasul      Kard mará Yumgí u Mázandari



"Although I am originally of Khurásán, after [enjoying] spiritual leadership, authority and supremacy,  
Love for the Family and House of the Prophet have made me  
a dweller in Yumgán and Mázandarán."

And lastly, as regards the date of the poet's birth, we again have his own explicit statement (*Díwán*, p. 110) that he was born in A.H. 394 (= A.D. 1003-4), and in the same poem, on the same page, four lines lower down, he says that he was forty-two years of age when his "reasonable soul began to seek after wisdom," while elsewhere (e.g., p. 217), using round numbers, he says, as in the *Safar-náma*, that he was forty years of age at this turning-point in his life. Nothing, in short, can be more complete than the agreement between the data derived from the *Safar-náma* and those derived from the *Díwán*, and the identity of authorship becomes clearer and clearer the more closely we study them. Forty, as we have said, is a round number, elsewhere appearing as forty-two, and in fact the poet must have been nearly forty-three ( $437 - 394 = 43$ ) when he set out on his travels. He was just fifty when he returned from Egypt to Khurásán, and nearly all the poems which compose his *Díwán* must have been written after that date. Besides the two allusions to his age at the time of his conversion, to which we have already referred, I have notes of some seventeen passages in which he mentions his age at the time of writing. These are: age 50 (pp. 20, 219, 230, 263); age 50 and odd years (p. 78); age 60 (pp. 24, 79, 102, 164, 173, 179, 199, 207, 244); age 60 and odd years (p. 70); and age 62 (pp. 166, 171). In other passages he speaks of his increasing feebleness (p. 5), and of feeling the approach of death (pp. 6, 7), but we have no data wherewith to determine the date of his decease.

Some two years ago I carefully read through the whole *Díwán* in the Tabríz edition (which comprises 277 pages and, so far as I can reckon, about 7,425 verses), with a view to writing a monograph on the author, taking notes on

peculiarities of grammar, vocabulary, and diction; allusions to places, persons, and events; and passages throwing light on the author's religious and metaphysical views, especially as regards his relations to the Isma'ili sect and the Fātimid Caliphs. Some of these results, since I have not yet found time to elaborate them elsewhere, may perhaps with advantage be briefly recorded here.<sup>1</sup>

As regards the diction, it is too technical a matter to be discussed at length in a work not exclusively addressed to Persian scholars, but the language and grammatical peculiarities are thoroughly archaic, and bear an extraordinary resemblance to those of the Old Persian Commentary which I described at great length in the *J.R.A.S.* for July, 1894 (pp. 417-524), and which, as I there endeavoured to show, was written in Khurāsān during the Sāmānid period. Some forty rare words, or words used in peculiar senses, and numerous remarkable grammatical forms and constructions, are common to both works.

The places mentioned include Baghdād, Balkh, Egypt, Gurgān, Ghazna, India, the mythical cities of Jābulqā and Jābulṣā, Khāwarān, Khatlān, Khurāsān, Māzandarān, the Oxus, the Plain of Qipchāq, Ray, Sind, Sīstān, Sīpāhān (*i.e.*, Isfahān), Shushtar, Sodom, Tīrāz, Tūn, Yumgān, and Zābulistān. Of these, Khurāsān, the poet's native place (pp. 33, 241), to which he was sent in later life as the "Proof" (*Hujjat*, pp. 169, 178, 181, 221, 232, 247, 256), and wherein he was as "the Ark of Noah" (p. 169) amidst the "beasts" (p. 266) who constituted its ill-ruled (p. 243) and evil (pp. 225, 233, 241) population, is most often addressed, generally with censure (pp. 48,

<sup>1</sup> Since writing this passage, however, I have published in the *J.R.A.S.* for 1905 (pp. 313-352) an article entitled, "Nāsir-i-Khusraw, Poet, Traveller and Propagandist," in which are embodied some of these observations, besides some of the translations reprinted in this chapter.

49), as a spiritual salt-desert (203), wherein the writer was compelled to remain in hiding (p. 185). The name of Yumgán, the place of his final retirement, comes next in frequency; he speaks of a sojourn of fifteen years therein (p. 167), and of his loneliness and exile (pp. 161, 170, 227), but while at one time he speaks of himself as a prisoner there (p. 243), at another he calls himself a king (*Shahriyár*, pp. 159, 161). Most of the other places are mentioned only once, save Balkh, which is mentioned seven times, and Baghdád, which is mentioned four times. Allusion is also made to the Turks and the Ghuzz (p. 7).

The persons referred to are much more numerous. Of Old Testament patriarchs, prophets, &c., we find mention of Adam and Eve, Noah, Shem, Ham, Abraham and Sarah, Moses and Aaron, Joshua the son of Nun, and Daniel. Christ is mentioned (p. 178) with the utmost respect as "that fatherless son, the brother of Simon," who by the Water of God restored the dead to life. Of the Greeks, Socrates, Plato, Euclid, and Constantine are mentioned; of the old legendary kings of Persia, Jamshíd, Dāhḡák (Azhidaháka), and Ferídún; of the Sásánians, Shápúr II, the son of Ardashír, and the noble Qáren; of Arab poets and orators, an-Nābigha, Saḡbān b. Wa'il, Ḥassán b. Thábit, and al-Buḡturi; and of Persian poets, Rúdagí (p. 273), 'Unṣurí (pp. 11, 12, 172), Kisá'í (pp. 19, 28, 38, 51, 133, 247, 251), Ahwází (p. 249), and the *Sháhnáma* of Firdawsí (pp. 183, 190).

I do not know on what Dr. Ethé bases his assertion<sup>1</sup> that Násir-i-Khusraw "does not share Kisá'í's hatred for the three first Caliphs, but identifies 'Alí with his predecessors Abú Bakr, 'Umar and 'Uthmán, through whom the Divine Incarnation was, as it were, transmitted to him." In the *Diwán* I find six allusions to 'Umar, two of which couple his name

<sup>1</sup> In his article *Neupersische Litteratur* in vol. ii of the *Grundriss d. Iran. Philol.*, p. 281.

with that of Abū Bakr, while 'Uthmān seems not to be mentioned at all. Some of these, indeed, imply no condemnation, but surely this can hardly be said of the following. —

"Without doubt 'Umar will give thee a place in Hell if thou followest the path of those who are the friends of 'Umar"  
(p. 62)

"Be not sad at heart because in Yumgan thou art left alone and art become a prisoner,

'Umar drove Salman from his home to day thou art Salman in this land' (p. 263)

And in another place (p. 262) he says: "How dost thou contend so much with me for 'Umar?"

Similarly of 'Ā'isha and Fatima he says (p. 241) —

"'Ā'isha was step mother to Fātima, therefore art thou to me of the faction (*Shi'at*) of the step mother,

O ill starred one! Thou art of the faction of the step mother, it is natural that thou shouldst be the enemy of the step-daughter!

'Alī, Fātima, the Imāms, the Fatimid Caliphs (especially al Mustansir), Salmān the Persian, Mukhtār the Avenger of Kerbelā, and the Shī'ites are, on the other hand, constantly mentioned in terms of warmest praise and commendation, while the 'Abbāsīd Caliph is termed *dlv-i-'Abbāsī*, "the 'Abbāsīd devil" (p. 261); the Sunnis or "Nāsibīs" are vehemently denounced, Abū Hanīfa, Mālik and ash-Shāfi'ī, the founders of three of the four orthodox schools, are represented (pp. 115, 119, 209) as sanctioning dice, wine-drinking, and graver crimes, and the orthodox jurisconsults (*fuqahā*) are mentioned with contempt (pp. 58, 82, 181). Three of the great Ṣufī Shaykhs—Bāyazīd of Bistām, Dhu'n-Nūn of Egypt, and Ibrāhīm Aḍham—are incidentally mentioned (pp. 237, 195, 264) in a manner which implies commendation. Of Muhammadan rulers there is one reference to the Sāmānids (p. 191), combined with a scornful allusion to "the servile crew" (*qawmī zār-dastān*)—presumably the

Ghaznawí slave-kings—who succeeded them in Khurásán. The Faríghúniyán, or first dynasty of Khwárazmsháhs, are once mentioned (p. 7), as is Tughril the Seljúq (p. 143), and Sulṭán Maḥmúd of Ghazna, the latter four or five times; and there is one allusion to the Sámánid minister Abu'l-Faḍl al-Bal'ámí, the translator into Persian of Ṭabarí's history (p. 263).

Of other religions than Islám, Násir-i-Khusraw mentions the Jews (pp. 53, 83, 92, 95, 138), Christians (pp. 14, 15, 67, 242), Magians (pp. 52, 70, 79), Hindús (pp. 33, 204), Dualists (pp. 28, 275), Manichæans (pp. 111, 269), Sabæans (p. 111), Zindíqs (p. 58), and Philosophers (pp. 111, 216); and of Muhammadan sects, besides the Hanafís, Málíkís, Sháfi'ís, and others already mentioned, the Ḥarúrís, Kirámís, Liyálís (p. 239), and the Carmathians (p. 254). The term Bāṭiní ("Esoteric") is used in a favourable sense, and contrasted with Dhāhirí ("Exoteric," *i.e.*, Formalist), while of Mulḥid (Heretic) the poet says (p. 118) that whoever seeks to understand the principles of religion is called by this name. From several passages it would appear that the poet had some knowledge of the contents of the Bible; at least the expressions "casting pearls before swine" (p. 11), "answer a fool according to his folly" (p. 67), "thou hast no oil in thy lamp" (p. 138), "I go to the Father" (p. 139), "naked shalt thou depart as thou didst come" (p. 145), and the like, seem to point to this conclusion.

A good deal of autobiography, besides what has been already noticed, may be gleaned from the *Diwán*, and the 76th *qaṣída* (pp. 109–113), in which occurs the mention of the year of his birth, is especially rich in such material. He speaks of his eager desire to know the esoteric meaning of the ordinances of religion (p. 112), thanks God for having directed him to the Truth (p. 5), and implies that his conversion to the Isma'ílí doctrine took place

Mention of  
other religions.

Autobiographical  
allusions.

at a comparatively late period of his life (p 91) He describes his Initiation (p 182) and oath of silence and allegiance (pp 111-112), and how he becomes notorious, on account of his love for the Holy Family (*Ahlu'l-Bayt*, p 6), as a Shi'ite (p 223), Rāfiḍī (p 115), and Muḥid, in consequence of which he is persecuted by the Sunnis (pp 22, 127, 227) and cursed from the pulpit (p 223), so that no man dares breathe his name He speaks of himself as "the Proof" (*Hujjat*), "the Proof of Khurāsān" (p 33), and "the Proof of Mustansir" (p 239), alluding incidentally to other "Proofs," and calls himself one of the Twelve Isma'īlī *Naqlbs* or Apostles (p 209), the Chosen one of 'Alī (p 159), and the Chosen Instrument of the Imām (pp 158, 162) He vaunts his chaste and pious life (pp 9, 252), and his attainments in science (pp 5, 10, 127, 158), as well as in literature and poetry (pp 22, 80) He alludes to his numerous writings (pp 5, 9, 233), to his poems in Arabic and Persian (p 171), and to his work the *Zādu'l-Musāfirin*, or "Pilgrim's Provision" (p 195) Of his relations he says little, but we find passing allusions to his son (pp 6, 185), father, mother, and brother (p 219)

His religious and philosophical views are abundantly illustrated, and, indeed, form the main subject of his verse Speaking generally, they are, as we have seen, typically Isma'īlī |  
 Religious views. or Bātinī The favourite doctrine of *ta'wīl*, or allegorical interpretation, is strongly insisted on, without it the letter of Scripture is bitter as brine (p 3) and misleading as water running under straw Paradise, Hell, the Resurrection, the Torment of the Tomb, Antichrist (*Dajjāl*), and the Rising of the Sun from the West, are all allegorically explained This interpretation is the very Spirit of Religion (p 33), and is necessary (p 39), but the key to it has been committed by God to the representatives of the Prophet's House (pp 12, 30, 60, 64, 124, 142), who are its sole custodians (p 4) Revelation is necessary (p 29), and the nobility of the

Arabic language is due solely to the fact that it was the medium of this revelation (p. 249), but mere parrot-like reading of the Qur'án is useless (p. 214). Piety without knowledge and understanding avails nothing (p. 37), but Knowledge, great as is its honour, is but the handmaid of Religion (pp. 150, 235), which is the fragrance of the world (p. 188). There exists naught but God (p. 193), who can neither be called Eternal nor Temporal (p. 166); phenomena are but an illusory reflection of Him (p. 106), yet are full of significance (p. 197), because the Universal Intelligence is immanent in them (p. 14), and man is the microcosm (p. 232). Space and Time are infinite and unbounded, and the heavens will not perish (p. 4), yet is the world not eternal (pp. 12, 39, 40). The doctrine of Free Will is supported against that of Fatalism by the following amongst other passages :—

“Though God creates the mother, and the breast, and the milk, the children must draw for themselves the mother's milk” (p. 56).

“Thy soul is a book, thy deeds are like the writing: write not on thy soul aught else than a fair inscription:

Write what is wholly good in the book, O brother, for the pen is in thine own hand!” (p. 149).

The Fáṭimid Caliphs are the only lawful rulers (p. 210), and the keepers of the Garden of God (p. 213), and a Gate (*Báb*) to the Imám is to be found in every country (p. 87). Allusions also occur to the mystical number Seven (pp. 88, 131), and to the characteristic Isma'īlī doctrine of the *Asās* (pp. 176–178).

Lastly we may notice, before giving translations of some of his poems, his profound contempt for Royal Courts (p. 6), courtiers (pp. 151, 230), panegyrists (pp. 7, 11, 80, 141, 144), elegant writers and literary triflers (p. 228), and writers of *ghazals* and erotic poetry (pp. 108, 141, 145, 171).

The following hundred verses are selected from the first five poems (ten pages) of the *Dhwân*, and in each poem the omission of verses, wherever it occurs, is signified by asterisks :—

Translations  
from the *Diwân*.

I (pp 2-4 of Tabriz edition)

"God's gracious Word in truth is an Ocean of speech, I  
ween,  
Teeming with gems and jewels, and pearls of luminous  
sheen  
Bitter to outward seeming like the Sea, is the Scripture's  
page,  
But precious as pearls of price is the Inward Sense to the  
sage  
Down in the depths of the Ocean are gems and pearls  
galore,  
Seek then a skilful diver, and bid farewell to the shore  
Wherefore hath God bestowed in the depths of the Ocean's  
brine  
All these pearls of price, and jewels so rare and fine?  
Wherefore if not for the Prophet who made the Inward  
Sense  
The portion of Wisdom's children, but the Letter a Rock  
of Offence?  
A handful of salt stained clay hath the Diver offered to  
thee  
Because in thine heart he beheld hut envy and enmity  
Strive from the Outward Form to the Inward Sense to  
win  
Like a man, nor rest content like an ass with a senseless  
din

\* \* \* \* \*

Darius, for all his thousands of servants and thrines, alone  
Had to depart and abandon the chattels he deemed his  
own

For the world is a thievish game, from which no man may  
save

Himself, be he Sultan or subject, his goods, be he master  
or slave

10 That is the day when all men the guerdon they've earned  
shall win,



The just the fruits of his justice, the tyrant his wage of sin.

In the sight of the Holy Martyrs, in the midst of that fierce dismay,

Will I grasp the robe of Zahrá<sup>1</sup> on that fearful Judgement Day,

And God, the Judge Almighty, shall avenge to the full the woes

I have suffered so long at the hands of the House of the Prophet's foes.'

## II. (pp. 4-5).

"How can the Heavens rest on thee bestow,  
When they themselves nor pause nor peace may know?  
This world's the ladder to that world, O Friend;  
To mount, thou needs must climb it to the end.  
In these two roofs, one whirling and one still,<sup>2</sup>  
Behold that Secret-knowing Power and Skill;  
How, unconstrained, in one harmonious whole  
He blended Matter gross and subtle Soul;  
How He did poise this dark stupendous Sphere  
In Heaven's hollow dome of emerald clear.  
What say'st thou? 'Endlessly recurring day  
And month at last shall wear that dome away!'  
Nay, for he hath exempted from such wear  
The circling Sky, the Water, and the Air.

20. The canvas of His Art are Time and Place;  
Hence Time is infinite, and boundless Space.<sup>3</sup>  
Should'st thou object, 'Not thus the Scriptures tell,  
I answer that thou hast not conned them well.  
And o'er the Scriptures is a Guardian set  
From whom both man and *jinn* must knowledge get.  
God and His Prophet thus desired: but No!  
You 'much prefer the views of So-and-so.'  
Thy meat in man begetteth human power;  
To dog-flesh turns the meat that dogs devour."

<sup>1</sup> I.e., "The Bright One," a title of the Prophet's daughter Fátima, the wife of 'Alí and mother of the Imáms.

<sup>2</sup> He means, I suppose, the planetary heavens and the eighth heaven, or Heaven of the Fixed Stars.

<sup>3</sup> I.e., Infinite power demands an infinite field for its activity.

## III (pp 5-7)

"Were the turns of the Wheel of Fortune proportioned to  
 worth alone  
 O'er the Vault of the Lunar Heaven would have been my  
 abode and throne  
 But no ! For the worth of Wisdom is lightly esteemed in  
 sooth,  
 By fickle Fate and Fortune, as my father warned me in  
 youth  
 Yet knowledge is more than farms, and estates and rahk,  
 and gold,  
 Thus my dauntless spirit, whispering, me consoled  
 'With a heart more brightly illumined than ever the Moon  
 can be  
 What were a throne of glory o'er the Sphere of the Moon  
 to thee ?'  
 To meet the foeman's falchion and Fates close serried  
 field  
 Enough for me are Wisdom and Faith as defence and  
 shield.

\* \* \* \* \*

30 My mind with its meditations is a fair and fruitful tree,  
 Which yieldeth its fruit and blossom of knowledge and  
 chastity  
 Wouldst thou see me whole and completed ? Then look,  
 as heseems the wise,  
 At my essence and not my seeming, with keen and dis-  
 cerning eyes  
 This feeble frame regard not, remember rather that I  
 Am the author of works which outnumber and outshine  
 the stars in the sky  
 God, to whose name be glory ! me hath exempted and freed  
 In this troubled life of transit from the things that most  
 men need  
 I thank the Lord Almighty, who plainly for me did trace  
 The way to Faith and Wisdom, and opened the Door of  
 Grace,  
 And who, in His boundless mercy, in this world hath made  
 me one  
 Whose love for the Holy Household is clear as the noon-  
 day sun

\* \* \* \* \*

O dark and ignoble body, never on earth have I seen  
 A fellow-lodger so hurtful as thee, or a mate so mean !  
 Once on a time my lover and friend I accounted thee,  
 And thou wast my chosen comrade in travel by land and  
 sea.

But fellest of foes I found thee, spreading thy deadly  
 snare

To entrap me, whilst I of thy scheming was heedless and  
 unaware,

Till finding me all unguarded, and free from all fear of  
 guile,

You strove to take me captive by treachery base and vile.

40. And surely, but for the Mercy of God and His Gracious  
 Will,

Thy rascally schemes had wrought me a great and endur-  
 ing ill.

But not the sweetest nectar could tempt me now, for I  
 know

What to expect at the hands of so fierce and deadly a foe.  
 Sleep, O senseless body, and food are thy only care,

But to me than these is Wisdom better beyond compare !

'Tis the life of a brute, say the sages, to dream but of  
 water and grass,

And shall I, who am dowered with reason, live the life of  
 a soulless ass ?

I will not dwell, O Body, with thee in this World of Sense ;  
 To another abode God calls me, and bids me arise from  
 hence.

There are talent and virtue esteemed, not food and sleep ;  
 Then enjoy thy food and slumber, and let me my virtue  
 keep !

Ere me from their earthly casings uncounted spirits have  
 fled,

And I, though long I linger, may be counted already dead.  
 Through the lofty vault of Ether with the wings of  
 obedience I

One day shall soar to the heavens as the sky-lark soars to  
 the sky.

Fearful of God's Fore-knowledge, quaking at God's Decree,  
 Is the mass of my fellow-creatures, yet these are as guides  
 to me :

'Speak of the first as "Reason," call the latter "the Word"—  
 Such was the explanation that I from a wise man heard.

50. Being myself in essence a rational, logical soul,  
 Why should I fear myself? Shall the Part be in fear of  
 the Whole?  
 O man who dost rest contented to claim the Determinist's  
 view,  
 Though you lack a brute's discernment, must I lack dis-  
 cernment too?"

## IV (pp 7-8).

"Bear from me to Khurasan, Zephyr, a kindly word,  
 To its scholars and men of learning, not to the witless  
 herd,  
 And having faithfully carried the message I bid thee bear,  
 Bring me news of their doings, and tell me how they fare.  
 I, who was once as the cypress, now upon Fortune's wheel  
 Am broken and bent, you may tell them; for thus doth  
 Fortune deal.  
 Let not her specious promise you to destruction lure;  
 Ne'er was her covenant faithful; neer was her pact secure.

\* \* \* \* \*

Look at Khurāsān only: she is crushed and trodden still  
 By this one and then by that one, as corn is crushed in  
 the mill.

60. You boast of your Turkish rulers.<sup>1</sup> remember the power  
 and sway  
 Of the Zāwulī Sultān Mahmūd<sup>2</sup> were greater far in their  
 day.  
 The Royal House of Farīghūn<sup>3</sup> before his might did bow,  
 And abandon the land of Jūzjān;<sup>4</sup> but where is Mahmūd  
 now?

<sup>1</sup> *I.e.*, the Seljūqs.

<sup>2</sup> *I.e.*, Sultān Mahmūd of Ghazna, who reigned A.D. 998-1030.

<sup>3</sup> *I.e.*, the first dynasty of Khwārazmshahs. "Farighun," says Ridā qulī Khān in his *Farhang-i-Nāsirī*, "rhyming with Faridun, was the name of a man who attained to the rule of Khwārazm, and whose children and grandchildren are called 'the House of Farighun.' These were the absolute rulers of Khwārazm, such as 'Alī b. Ma'mūn Farighuni, who was the contemporary of Sultān Mahmūd of Ghazna (to whom he was related by marriage) and who was murdered by his own slaves. Sultān Mahmūd came to Khwārazm and put the murderers to death." See also the Cairo ed. of al-'Utbi (A.H. 1286), vol. II, pp. 101-105.

<sup>4</sup> The text has Gūrgānān (or Kūrkānān) the emendation is based on al-'Utbi (*loc. cit.*).

- O dark and ignoble body, never on earth have I seen  
 A fellow-lodger so hurtful as thee, or a mate so mean !  
 Once on a time my lover and friend I accounted thee,  
 And thou wast my chosen comrade in travel by land and  
     sea.  
 But fellest of foes I found thee, spreading thy deadly  
     snare  
 To entrap me, whilst I of thy scheming was heedless and  
     unaware,  
 Till finding me all unguarded, and free from all fear of  
     guile,  
 You strove to take me captive by treachery base and vile.  
 40. And surely, but for the Mercy of God and His Gracious  
     Will,  
 Thy rascally schemes had wrought me a great and endur-  
     ing ill.  
 But not the sweetest nectar could tempt me now, for I  
     know  
 What to expect at the hands of so fierce and deadly a foe.  
 Sleep, O senseless body, and food are thy only care,  
 But to me than these is Wisdom better beyond compare !  
 'Tis the life of a brute, say the sages, to dream but of  
     water and grass,  
 And shall I, who am dowered with reason, live the life of  
     a soulless ass ?  
 I will not dwell, O Body, with thee in this World of Sense ;  
 To another abode God calls me, and bids me arise from  
     hence.  
 There are talent and virtue esteemed, not food and sleep ;  
 Then enjoy thy food and slumber, and let me my virtue  
     keep !  
 Ere me from their earthly casings uncounted spirits have  
     fled,  
 And I, though long I linger, may be counted already dead.  
 Through the lofty vault of Ether with the wings of  
     obedience I  
 One day shall soar to the heavens as the sky-lark soars to  
     the sky.  
 Fearful of God's Fore-knowledge, quaking at God's Decree,  
 Is the mass of my fellow-creatures, yet these are as guides  
     to me :  
 ' Speak of the first as " Reason," call the latter " the Word " '—  
 Such was the explanation that I from a wise man heard.

- 50 Being myself in essence a rational logical soul,  
 Why should I fear myself? Shall the Part be in fear of  
 the Whole?  
 O man who dost rest contented to claim the Determinist's  
 view,  
 Though you lack a brute's discernment, must I lack dis-  
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 the mill

- 60 You boast of your Turkish rulers \* remember the power  
 and sway  
 Of the Zawulī Sulṭān Mahmud\* were greater far in their  
 day  
 The Royal House of Farighun<sup>3</sup> before his might did bow,  
 And abandon the land of Juzjan,<sup>4</sup> but where is Mahmud  
 now?

\* *I.e.*, the Seljuqs

\* *I.e.*, Sultan Mahmud of Ghazna, who reigned A.D. 998-1030

<sup>3</sup> *I.e.*, the first dynasty of Khwarazmshahs. Farighun says Rida qulī Khān in his *Farhang-i-Nāṣirī*, 'rhyming with Faridun was the name of a man who attained to the rule of Khwarazm and whose children and grandchildren are called 'the House of Farighun'. These were the absolute rulers of Khwarazm, such as 'Alī b. Ma'mun Farighunī, who was the contemporary of Sultan Mahmud of Ghazna (to whom he was related by marriage) and who was murdered by his own slaves. Sultan Mahmud came to Khwarazm and put the murderers to death. See also the *Caro ed. of al-Uṭbī* (A.H. 1286) vol. II pp. 101-105.

<sup>4</sup> The text has Gurganan (or Kurkanan) the emendation is based on al-Uṭbī (*loc. cit.*)

# THE EARLY SELJŪQ PERIOD

'Neath the hoofs of his Turkish squadrons the glory of  
India lay,  
While his elephants proudly trampled the deserts of far  
Cathay.

\* \* \* \* \*

And ye, deceived and deluded, before his throne did sing :  
'More than a thousand summers be the life of our Lord  
the King !

Who, on his might relying, an anvil of steel attacks,  
Findeth the anvil crumble under his teeth like wax !'  
The goal of the best was Zāwul, as it seems, but yesterday,  
Whither they turned, as the faithful turn to Mecca to pray.  
Where is the power and empire of that King who had  
deemed it meet

If the heavenly Sign of Cancer had served as a stool for  
his feet ?

Alas ! Grim Death did sharpen against him tooth and claw,  
And his talons are fallen from him, and his teeth devour  
no more !

\* \* \* \* \*

Be ever fearful of trouble when all seems fair and clear,  
For the easy is soon made grievous by the swift-transform-  
ing sphere.

Forth will it drive, remorseless, when it deemeth the time  
at hand,

The King from his Court and Castle, the lord from his  
house and land.

70. Ne'er was exemption granted, since the Spheres began to  
run,

From the shadow of dark eclipses to the radiant Moon  
and Sun.

Whate'er seems cheap and humble and low of the things  
of earth

Reckon it dear and precious, for Time shall lend it worth.  
Seek for the mean in all things, nor strive to fulfil your  
gain,

For the Moon when the full it reacheth is already about  
to wane.

\* \* \* \* \*

Though the heady wine of success should all men drug  
and deceive,

Pass thou by and leave them, as the sober the drunkards  
leave

For the sake of the gaudy plumage which the flying pea-  
cocks wear,

See how their death is compassed by many a springe and  
snare !

\* \* \* \* \*

Thy body to thee is a fetter, and the world a prison cell  
To reckon as home this prison and chains do you deem  
it well ?

Thy soul is weak in wisdom and naked of works beside  
Seek for the strength of wisdom thy nakedness strive to  
hide

\* \* \* \* \*

Thy words are the seed, thy soul is the farmer, the world  
thy field

Let the farmer look to the sowing, that the soil may abun-  
dantly yield

\* \* \* \* \*

Yet dost thou not endeavour, now that the Spring is here,  
To garner a little loaflet for the Winter which creepeth  
near.

The only use and profit which life for me doth hold  
Is to weave a metrical chaplet of coral and pearls and  
gold !

V (pp 8-10)

80 "Though the courts of earthly rulers have shut their doors  
in my face,

Shall I grieve, while I still have access to the Court of the  
Lord of Grace ?

In truth I desire no longer to deal with the mighty and  
proud,

Beocath whose burden of favour my back would be bent  
and bowed

\* \* \* \* \*

To con the Holy Scriptures, to renounce, to strive, to  
know—

These are the four companions who ever beside me go  
The Eye, the Heart, and the Ear through the long night-  
watches speak,



And with their counsels strengthen my body so frail and weak.

'Guard me well, I pray thee, and prison me close,' saith the Eye,

'From gazing on things forbidden, and the lust that comes thereby.'

'Close the road against me, and close it well,' saith the Ear,

'To every lying slander, to gossip and spiteful sneer.'

What saith the Heart within me? 'From Passion's curse and ban

Keep me pure and unsullied, as befits an upright man.'

Then crieth the Voice of Reason, 'To me was the watch and ward

Over the Soul and Body given by God the Lord.

Hold thou nor speech nor commerce with the armies of Hate and Lust,

For I am there to confront them, and to fight them, if fight they must.'

Against the commands of Reason can I rebel and revolt, When I am preferred through Reason alone to the senseless dolt?

90. For the Fiend had caught and constrained me to walk in his captives' train,

And 'twas Reason who came and saved me, and gave me freedom again.

'Twas Reason who seized my halter and forced me out of the road

Whereby the Fiend would have led me at last to his own abode.

Though this Cave of the World is truly a tenement dark and dire,

If my 'Friend of the Cave'<sup>2</sup> be Reason, what more can my heart desire?

Deem not the World, O son, a thing to hate and to flee,

For a hundred thousand blessings it hath yielded even to me.

---

<sup>2</sup> The allusion is to the Cave of Thawr, where the Prophet, accompanied only by Abú Bakr, took refuge from his pursuers after his Flight from Mecca. The faithful Abú Bakr is called "the Companion of the Cave," and the term is thence borrowed for any loyal friend in adversity.

Therein is my walk and achievement, my tongue and my  
 gift of speech,  
 It yields me a ground of action, and offers me scope for each  
 And ever it cries in warning 'I am hastening fast away,  
 So clasp me close to your bosom, and cherish me whilst  
 you may !

\*       \*       \*       \*       \*

Reason was ever my leader, leading me on by the hand,  
 Till it made me famed for Wisdom through the length and  
 breadth of the land  
 Reason it was which gave me the Crown of Faith I say,  
 And Faith hath given me virtue, and strength to endure  
 and obey

\*       \*       \*       \*       \*

Since Faith at the Last Great Judgement can make my  
 reckoning light,  
 Shall I fear, if Faith require it, to lose my life outright ?  
 So the World is now my quarry, and the hunter who hunts  
 am I,  
 Though I was once the quarry, in the days that are now  
 gone by  
 100 Though others it hunt and capture, I stand from its dangers  
 clear  
 My Soul is higher than Fortune then why should I Fortune  
 fear ?'

I should like, did space allow, to quote other extracts from NĀSIR-I-KHUSRAW'S *Diwān*, which reveals throughout a combination of originality, learning, sincerity, enthusiastic faith, fearlessness, contempt for time-servers and flatterers, and courage hardly to be found, so far as I know, in any other Persian poet. In particular I would like to call the attention of Persian students to a very remarkable poem (No 102, pp 146-7), which is, unfortunately, too full of technical terms connected with the Pilgrimage to be easily translated or rendered intelligible without a disproportionate amount of commentary. In this poem NĀSIR-I-KHUSRAW describes how he goes out to meet the pilgrims returning from Mecca, and in particular to welcome a friend who had accompanied the Pilgrimage. After the interchange of greetings, he says to,

We must now speak briefly of Nāṣir-i-Khusraw's remaining works. Those which Time has spared to us are three, two of which—the *Rawshand'ī-nāma* and the *Sa'adat-nāma*—have been printed, while one—the *Zādū'l-Musāfirin*—exists, so far as I know, only in the MS. formerly belonging to M. Schefer, and now preserved in the Bibliothèque Nationale at Paris. Another, the *Iksir-i-A'dham*, is mentioned by Hājji Khalīfa. Less reliable authors, such as Dawlatshāh and the *Ātash-kada*, mention a *Kanzu'l-Haqū'iq* ("Treasury of Verities"), a *Qānūn-i-A'dham* ("Greatest Law"), a work on the Science of the Greeks, a treatise on Magic, two works entitled *Dastūr-i-A'dham* and *al-Mustawfi*, and the Commentary on the Qur'ān stated in the Pseudo-Autobiography to have been composed for the *Malāḥida*, or "Heretics" of the Isma'īlī sect. It is doubtful how many of the last-mentioned works ever really existed,<sup>1</sup> since no mention of them occurs in any book written within four centuries or so of Nāṣir's death.

The *Rawshand'ī-nāma*, or "Book of Light," is a *mathnawī* poem containing (in Ethé's edition) 579 verses, and written in the hexameter *hazaj* metre. There are two manuscripts in the Bibliothèque Nationale at Paris (one formerly in the possession of M. Schefer), one at Leyden, one at Gotha, and one in the India Office. A line in this poem (l. 555 in Ethé's edition) giving the date of its composition forms the basis of the most serious (indeed, the only serious) argument in favour of the view already discussed that there were two separate Nāṣir-i-Khusraws. The reading adopted by Ethé gives the date A.H. 440 (= A.D. 1048-49), and this most plausible conjecture (for it does not occur in any known manuscript) he supports by many strong arguments (*Z.D.M.G.*, xxxiii, pp. 646-649, and xxxiv, p. 638, n. 5). But the date is

<sup>1</sup> See M. Fagnan's *Note sur Nāṣir ibn Khosroū* in the *Journal Asiatique*, ser. vii, vol. 13, pp. 164-168, especially the last page.

variously given in the different MSS. The Leyden and the two Paris MSS give A H 343 (= A D 954-55), the Gotha MS A H 420 (= A D 1029), and the Indri Office MS A H 323 (= A D 934-35). The lines giving the first two dates do not scan, and may therefore be rejected on metrical grounds, and the latter is entirely at variance with all the facts known to us about Nāsir-i-Khusraw. For it is quite certain that the *Safar-nāma* and the *Diwān* are by the same author, of whose life the main outline and principal dates are perfectly well known, and as he was born, as stated explicitly in the *Diwān* and by implication in the *Safar-nāma*, in A H 394 (= A D 1003-4), he evidently cannot have written the *Rawshand'l nama* either in A H 323 or 343. And to suppose that there were two poets with the same name—Nasir—the same *kunya*—Abu Mu'in—the same pen name—Hujjat—and the same patronymic, both of whom were connected with Yumgan in Khurāsān, and both of whom wrote moral and didactic verse in exactly the same style, is a hypothesis which hardly any one will venture to maintain. I have therefore no doubt that Dr Ethé's ingenious conjecture is correct, and that, as he supposes, the *Rawshand'l nama* was concluded in Cairo on the Feast of Bayram, A H 440 (= March 9, A D 1049). For the fuller discussion of this matter, I must refer the reader to Dr Ethé's exhaustive monograph.

So much space has already been devoted to Nāsir-i Khusraw, and so much remains to be said of other important writers of this period, that I cannot discuss either the *Rawshand'l nama* or the *Sa'adat nama* in this place as I should wish, but this is of less importance, since the European reader has at his disposal Dr Ethé's metrical German translation of the first and M. Fagnan's French prose translation of the second. Both are didactic and ethical *mathnawī* poems written in the same *hazaj* metre, and both appear to me far inferior in poetic merit to the *Diwān*. The *Sa'adat nama* is divided into thirty short chapters, and comprises 287 verses, and deals almost

exclusively with practical ethics, while the *Rawshand'ī-nāma* discusses also various metaphysical and teleological matters, and includes a very characteristic section (ll. 513-523) in reprobation of secular poets "whose verses have no other object than to gain silver and gold."

Leaving Nāṣir-i-Khusraw, we must now pass to the consideration of four poets, all of whom achieved celebrity in one special form of verse—a form, as we have seen, typically Persian—the *rubā'ī* or quatrain. These four are, first, the famous Astronomer-Poet of Nishāpūr, 'Umar Khayyām; secondly, the dialect-poet—the Persian Burns, as he may be termed—Bābā Ṭāhīr of Hamadān; thirdly, the celebrated Ṣūfī, or mystic, Abū Sa'īd b. Abī'l-Khayr; and lastly the pious Shaykh al-Anṣārī, or Pīr-i-Anṣār, who, as Ethé says (*Neupers. Litt.*, p. 282), "through his numerous half-mystical, half-ethical writings, which are composed sometimes in rhymed prose, sometimes in prose mingled with actual *ghazals* and *rubā'īs*, contributed more than any one else to the gradual fusion of mystical and didactic poetry, and prepared the way for the great Sanā'ī."

Let us begin first with 'Umar Khayyām (or al-Khayyāmī, as he is called in Arabic), who, thanks to the genius of Fitzgerald, enjoys a celebrity in Europe, especially in England and America, far greater than that which he has attained in his own country, where his fame rests rather on his mathematical and astronomical than on his poetical achievements. The oldest accounts which we possess of him are contained in the *Chahār Maqāla*, or "Four Discourses," of Nidhāmī-i-'Arūdī of Samarqand, and, be it noted, not in that section of the work which treats of Poets, but that which treats of Astrologers and Astronomers. This Nidhāmī (not to be confounded with the later and more celebrated Nidhāmī of Ganja) wrote his "Four Discourses" in the latter half of the twelfth century of our era, and in Anecdote xxvii (pp. 100-101 of my translation) relates as follows:—

↓ The four  
quatrain-writers  
of this period.

'Umar  
Khayyām.

‘ In the year A.H. 506 (= A.D. 1112-13) Khwāja Imām ‘Umar Khayyam and Khwāja Imām Mudhaffar Ṣifīzī had alighted in the city of Balkh in the Street of the Slave sellers, in the house of Amīr Abu Sa’d, and I had joined that assembly. In the midst of that friendly gathering I heard that Proof of the Truth (*Hujat-i Haqq*) ‘Umar say, ‘ My grave will be in a spot where the trees will shed their blossoms on me twice a year.’ This thing seemed to me impossible, though I knew that one such as he would not speak idle words.

“ When I arrived at Nishapur in the year A.H. 530 (= A.D. 1135-36) it being then some years’ since that great man had veiled his countenance in the dust and this lower world had been bereaved of him, I went to visit his grave on the eve of a certain Friday\* (seeing that he had the claim of a master on me), taking with me a guide to point out his tomb. So he brought me out to the Hira (or Hirī) Cemetery, I turned to the left, and his tomb lay at the foot of a garden wall, over which pear trees and peach trees thrust their heads, and on his grave had fallen so many flower leaves that his dust was hidden beneath the flowers. Then I remembered that saying which I had heard from him in the city of Balkh, and I fell to weeping, because on the face of the earth, and in all the regions of the habitable globe, I nowhere saw one like unto him. May God (blessed and exalted is He) have mercy upon him by His Grace and His Favour! Yet although I witnessed this prognostication on the part of that Proof of the Truth ‘Umar I did not observe that he had any great belief in astrological predictions, nor have I seen or heard of any of the great [scientists] who had such belief’.

The next anecdote in the *Chahār Maqāla* (No. xxviii) also refers to ‘Umar, and runs as follows —

‘ In the winter of A.H. 508 (= A.D. 1114-15) the King<sup>†</sup> sent a messenger to Merv to the Prime Minister Šadrud Dīn Muḥammad b. al Mudhaffar (on whom be God’s Mercy) bidding him tell Khwāja Imām ‘Umar to select a favourable time for him to go hunting, such

\* Thirteen years for ‘Umar Khayyam died in A.H. 517 (= A.D. 1123).

† I.e., what we call “Thursday night,” for with the Muhammadans the day begins at sunset. “The eve of Friday (*Shab-i Jum’a*) is especially set apart in Persia for visiting the graves of deceased friends.”

† Presumably Sultān Muḥammad the Seljuq or his brother Sanjar.

that therein should be no snowy or rainy days. For Khwāja Imām ‘Umar was in the Minister’s company, and used to lodge at his house.

“So the Minister sent a message to summon him, and told him what had happened. The Khwāja went and looked into the matter for two days, and made a careful choice; and he himself went and superintended the mounting of the King at the auspicious moment. When the King was mounted and had gone but a short distance, the sky became overcast with clouds, a wind arose, and snow and mist supervened. All present fell to laughing, and the King desired to turn back; but Khwāja Imām [‘Umar] said: ‘Have no anxiety, for this very hour the clouds will clear away, and during these five days there will be not a drop of moisture.’ So the King rode on, and the clouds opened, and during those five days there was no wet, and no cloud was seen.

“But prognostication by the stars, though a recognised art, is not to be relied on, and whatever the astrologer predicts, he must leave [its fulfilment] to Fate.”

These earliest notices of ‘Umar show us that he was alive and well in A.H. 508 [A.D. 1114–15], that his grave was at Nishápúr, and that the idea prevalent in the ‘Umar Khayyám Society that he was buried under a rose-bush is a delusion based on the double meaning of the word *gul*, which means a flower in general as well as the rose in particular, the context in the full form of the original anecdote, as here given, showing clearly that not rose-leaves, but the blossoms of peach-trees and pear-trees, are here meant.

Until the year 1897 the numerous biographical notices of ‘Umar published in Europe were, almost without exception, derived from late Persian works of little or no authority, whose object was rather to weave romantic tales than to set forth historical facts.

Recent  
researches  
into ‘Umar’s  
biography.

An epoch was marked by the appearance in that year of Professor Valentin Zhukovski’s able and original article on ‘Umar Khayyám and the “Wandering” Quatrains. This article, written in Russian, appeared in the *Festschrift* published to commemorate the twenty-fifth anniversary of Baron Victor Rosen’s tenure of the Arabic Professorship at

the University of St Petersburg, and was entitled, in allusion to his Christian name, *al Mudhaffariyya* ("the Victorious"). Seeing that in Western Europe Russian is even less read than Persian, it is a most fortunate circumstance that that talented Orientalist Dr E. Denison Ross, now Principal of the Muhammadan Madrasa at Calcutta, translated this very important article in the *Journal of the Royal Asiatic Society* for 1898 (vol xxx, pp 349-366), and subsequently reproduced its most important results in a more popular form in the Introduction ("on the Life and Times of 'Umar Khayyám") which he prefixed to Messrs Methuen's edition of FitzGerald's rendering of the *Rubá'iy*, it, with a commentary by Mrs H M Batson, published in 1900.

The notices of 'Umar given by Zhukovski in the original, with Russian translation, and by Ross in English, are, four from books composed in the thirteenth century of our era, one of the fourteenth, and one of the fifteenth and one of the late sixteenth or early seventeenth, the two latter being inserted, in spite of their late date, on account of their intrinsic interest. Many others from late biographers might be added to this list, but most of them do but repeat, and generally embellish or distort, their sources. It is worth remarking, however, that 'Awfī, the author of the oldest biography of Persian poets, the *Lubdu'l-Albāb* (early thirteenth century), does not so much as mention 'Umar Khayyām, while even Dawlatshah (who completed his book in A.D. 1487) does not accord him a separate notice, but merely mentions him incidentally (p 138 of my edition) in speaking of his descendant, Shāhfur i-Ashharī.

The oldest reference to him, after the two cited from the *Chahār Maqala* on pp 247-8 *supra*, appears to be that contained in the *Mirsādu'l-'Ibād*, or "Observatory of God's Servants," composed in A.D. 1223 by Najmu'd Din Rāzi (Zhukovski, *loc cit*, pp 341-2, Ross, *loc cit*, pp 361-2), and its importance, as Zhukovski points



out, lies in the fact that the author, a fervent Ṣūfī mystic, speaks of 'Umar as "an unhappy philosopher, atheist and materialist," adducing in proof of this assertion two of his quatrains, the first expressing his complete agnosticism, the second reproaching the Creator for suffering His imperfect creatures to exist, or His perfect creatures to perish (Whinfield, No. 126), which quatrains, says Najmu'd-Dīn, demonstrate "the height of confusion and error."

The next notice occurs in al-Qifī's *History of the Philosophers* (pp. 243-4 of Dr. Julius Lippert's recent edition, Leipzig, 1903), a work composed in Arabic in the second quarter of the thirteenth century. This notice was published, with a French translation, by Woepeke in his *L'Algèbre d'Omar Alkhayyāmī* (Paris, 1851, pp. v-vi of Preface and 52 of text); and again by Zhukovski (*loc. cit.*, pp. 333-335) with a Russian translation; while an English rendering is given by Ross (*loc. cit.*, pp. 354-5). 'Umar is here represented as a champion of Greek learning, *i.e.*, Philosophy, of which the great mystic, Jalālu'd-Dīn Rūmī says in his *Mathnawī*:—

"How long, how long [will ye talk of] the Philosophy of the Greeks?

Study also the Philosophy of those of the Faith."

"The later Ṣūfīs," says al-Qifī, "have found themselves in agreement with some part of the apparent sense of his verse, and have transferred it to their system, and discussed it in their assemblies and private gatherings; though its inward meanings are to the [Ecclesiastical] Law stinging serpents, and combinations rife with malice." Here also, in short, he is represented as "without an equal in astronomy and philosophy," but as an advanced freethinker, constrained only by prudential motives to bridle his tongue. The notice concludes with the citation of four of 'Umar's Arabic verses from a poem

of which six verses (three of these four and three others) are quoted in the work next to be mentioned

The *Nuzhatu'l-Arwāh* ("Recreation of Souls") of ash-Shahrāzurī was also compiled in the thirteenth century, and

exists both in an Arabic and a Persian version  
 ash-Shahrāzurī's *Nuzhatu'l-Arwāh* The notice of 'Umar which it contains is printed in both versions at pp 327-329 of Zhukovski's

article He translates the Persian into Russian, while Ross in his English translation follows the Arabic Each version quotes verses by him in the language in which it is written The Persian version cites the quatrains numbered 193 and 230 in Whinfield, while the Arabic cites three fragments of his Arabic verse, the first containing four, the second six, and the third three couplets The second of these three pieces is the same from which a shorter extract is given in the work last mentioned Shahrāzurī's account is a good deal fuller than Al Qiftī's (It describes 'Umar as a follower of Avicenna, but ill tempered and inhospitable, and mentions the titles of two of his philosophical works otherwise unknown His memory is stated to have been so good that, having read a certain book seven times through at Isfahan, he afterwards wrote it out almost word for word at Nishāpur His knowledge of Arabic philology and the seven readings of the Qur'ān was remarkable He was disliked by the great theologian Abu Hamid Muhammad al Ghazālī, who conversed with him on at least one occasion, and, it is said, by Sanjar, but was held in high honour by Malikshah Immediately before his death he was reading in the *Shifā* of Avicenna the chapter treating of the One and the Many, and his last words were "O God! Verily I have striven to know Thee according to the range of my powers, therefore forgive me, for indeed such knowledge of Thee as I possess is my [only] means of approach to Thee"

The next notice in point of time is that occurring in al-Qazwīnī's *Atharū'l-Bilād* ("Monuments of Countries"), s v

Níshápúr, p. 318 of Wüstenfeld's edition. Here also 'Umar is described as "versed in all kinds of philosophy, especially mathematics," and as favoured by Sultán Malik-sháh. He is also credited with the invention of clay scare-crows, and an account is given of the method which he once adopted to cover with shame and confusion a certain theologian who, while denouncing him from the pulpit as a freethinker and atheist, used privately to come to him early in the morning to take lessons in philosophy.

We have now come to the end of the thirteenth century authorities, and before passing on to those of a later date we may note that these earlier records consistently represent 'Umar Khayyám as essentially a philosopher, astronomer, and mathematician, and that, so far from his being represented as a mystic, he is denounced by the Šúfí Najmu'd-Dín Rází as the arch-free-thinker of his time, while al-Qiftí speaks of the later Šúfis being deceived by the outward appearance of some of his words and adapting them to their own ideas.

Our one fourteenth-century authority of weight is the *Jámi'u't-Tawárikh* of Rashídu'd-Dín Faḍul'lláh, a great history of the Mongols, including a section on General

History, composed in the first quarter of the fourteenth century, and still, unfortunately, in spite of its vast importance, unpublished.<sup>1</sup> In this book we first find what is now generally known as the Story of the Three Friends, already discussed on pp. 190-193 *supra*. Part of this I published in the *Journal of the Royal Asiatic Society* for April, 1899 (pp. 409-411), in a short article entitled *Yet more Light on 'Umar Khayyám*, and, since this is the oldest form of a legend which has attracted a good deal of attention amongst

<sup>1</sup> A small portion dealing with the history of Hulágú Khán was published by Quatremère (Paris, 1836), and the trustees of the Gibb Memorial Fund are now making arrangements for the gradual publication of other portions.

the admirers of the Astronomer-Poet and his interpreter Fitzgerald, it seems to me desirable to reprint this translation here, so far as it concerns 'Umar. This narrative runs as follows: —

"Now the cause of the enmity and mistrust which existed between the Nidhamu'l Mulk and Hasan i Sabbah was that they and 'Umar Khayyam were at school together in Nishapur, and there in boyish fashion, conceived for one another a devoted friendship which culminated in their partaking of each other's blood and registering a solemn vow that whichever of them should attain to high rank and lofty degree should protect and help the others.

"Now it happened, by a train of circumstances fully set forth in the *History of the House of Seljuq* that the Nidhamu'l Mulk attained to the position of Prime Minister. 'Umar Khayyam waited upon him and reminded him of the vows and covenants of their boyish days. The Nidhamu'l Mulk, recognising these old claims, said, 'I give thee the government of Nishapur and its dependencies. But 'Umar, who was a great man, and withal a philosopher and a man of sense, replied 'I have no desire to administer a province or to exercise authority over the people. Rather assign to me a stipend or pension.' So the Nidhamu'l Mulk assigned him an allowance of ten thousand *dir lrs* from the treasury of Nishapur, to be paid over to him annually without deduction or tax.'

The narrative continues with the arrival of Hasan i-Sabbah to claim his share of the Nidhamu'l-Mulk's favours, and describes how he refuses the government of Ray or Isfahan, and will be satisfied with nothing less than a high post at Court, which position he abuses by trying to compass the downfall of his benefactor, whom he hopes to succeed as Prime Minister. How he failed in his attempt, was covered with disgrace, and, fleeing from Khuristan, made his way to Isfahan and thence to the Court of the Fatimid Caliph al Mustansir at Cairo, where he espoused the cause of Nizar, and returned to Persia to carry on the "New Propaganda" in his name, are matters which have been already discussed in the last chapter, and will be found set forth with many embellishments in the

\* While omitting nothing essential, I have made this translation a little freer than it is in my article.

*Ta'rikh-i-Guzida* (ed. and trans. Gantin, pp. 486-497), Dawlatsháh's *Memoirs* (pp. 138-141 of my edition) and other later writers.

The next notice of 'Umar Khayyám cited by Zhukovski is from the *Firdawsu't-Tawárikh*, or "Paradise of Histories," composed about A.D. 1405-6. This quotes two *Firdawsu't-Tawárikh.* of his quatrains, describes a discussion between him and Abu'l-Hasan al-Bayhaqí (in which the latter took by far the greater part) as to the meaning of an Arabic verse in the *Ḥamása*, and repeats the story of his death, which essentially agrees with that given by Shahrazúrí in the *Nuzhatu'l-Arwáh*.

The last notice which Zhukovski gives is from a very modern work, the *Ta'rikh-i-Alfi*, or "Millennial History," so called because it was meant to be carried *Ta'rikh-i-Alfi.* down to the year A.H. 1000 (= A.D. 1591-92), though it actually ends with the year A.H. 997. This account for the most part reproduces the statements of Shahrazúrí in an abridged form, but ends with the following curious passage :—

"It appears from numerous books that he (*i.e.*, 'Umar Khayyám) held the doctrine of Metempsychosis. It is related that there was in Níshápúr an old College, for the repairing of which donkeys were bringing bricks. One day, while the Sage (*Ḥakím*, *i.e.*, 'Umar) was walking with a group of students, one of the donkeys would on no account enter (the College). When 'Umar saw this, he smiled, went up to the donkey, and extemporised [the following quatrain] :—

*Ay rafta, wa báz ámada "Bal hum" gashta,*  
*Nám-at zi mayán-i-nám-há gum gashta,*  
*Nákhun hama jam' ámada, u sum gashta*  
*Rish uz pas-i-kún dar amáda dum gashta.*

"O lost and now returned 'yet more astray,'  
 Thy name from men's remembrance passed away,  
 Thy nails have now combined to form thy hoofs,  
 Thy tail's a beard turned round the other way!"

---

\* This verse has caused great trouble to European scholars, but the explanation of the words *bal hum* will be found in the Qur'án, vii, 178

The donkey then entered and they asked Umar the reason of this. He replied 'The spirit which has now attached itself to the body of this ass [formerly] inhabited the body of a lecturer in this college therefore it would not come in until now when perceiving that its colleagues had recognised it it was obliged to step inside

It is impossible here to enumerate all the late accounts of 'Umar Khayyām, many of which contain anecdotes obviously invented to explain the production of certain quatrains. He is strangely ignored by the great biographer Ibn Kballikān, and by Ibn Shākir, who strove in his *Tawdū' l-Wafaydt* to supply the omissions of his predecessor. Hıjji Khalıfa, the great Turkish bibliographer, mentions him three times (ii, 584, iii, 570, vi, 273), once in connection with the science of Algebra, once in connection with Malikshah's reformed Calendar, and once as contemporary with another author whom he is discussing, but omits to mention the year of his death, which was therefore presumably unknown to him. The date ordinarily given for his decease<sup>1</sup> is A H 517 (= A D 1123-24), but I cannot find any strong authority for it. It is, however, certain from the *Chahar Maqdda* that he died between A D 1115 and 1135, and "some years" before the latter date, and that his father's name was Ibrāhīm. Although described as indolent and averse from writing or teaching, Ross<sup>2</sup> has compiled a list of ten books (including the Persian quatrains, and the *Zij i-Malikshāhī*, for which he was only in part responsible) ascribed to him by various authorities. Most of these were scientific or philosophical treatises in Arabic, one of which, his *Treatise on Algebra*, was edited by Woepcke with a French translation in 1851, while another, containing some observa-

and xxi 46 in the words *ka l andm bal hum adallu* like cattle nay they are yet more misguided. To a Muhammadan reasonably conversant with his Quran the allusion is evident. Whinfield (No. 423) has quite misunderstood the verse.

<sup>1</sup> See Rieu's *Persian Catalogue* p. 516 and also Ross's Introductory Sketch to Messrs. Methuen's edition of FitzGerald's version of the *Ri'ā'iyāt* (London 1900) pp. 71-72.

<sup>2</sup> *Loc. cit.* pp. 72-73.

tions on Euclid's definitions, exists in manuscript in the Leyden Library.

It is, of course, in the Quatrains that the interest of most readers centres, but with the appalling mass of literature which the popularity of FitzGerald's rendering has produced in Europe and America it is quite impossible to deal in a book like the present. This litera-

"Omarian"  
literature.

ture contains some of the best and some of the worst literary work which I have ever seen, and the judicious bibliography which forms Appendix xlix (pp. 438-594) of Nathan Haskell Dole's beautiful "Multi-variorum edition" (Boston and London, 1898) should suffice to satisfy the most insatiable "Omarian," though at the end the diligent compiler is fain to admit (p. 594) that "certainly all the extant references to Omar in all languages would require a lifetime [to elucidate], and make a library in itself." With every desire for brevity, however, we must add a few more words on Zhukovski's researches as to the "wandering quatrains" (*i.e.*, quatrains commonly attributed to 'Umar, but ascribed on older and better authority to other poets), and Heron Allen's careful and exhaustive analysis of the relation existing between FitzGerald's rendering and the originals on which it was based.

Of the quatrains of 'Umar Khayyám included in M. Nicolas' edition, no fewer than eighty-two were found by Zhukovski

ascribed on at least equally good authority to one

The  
"wandering  
quatrains."

or other of the following poets: 'Abdu'lláh

Anṣārī, Abú Sa'íd b. Abi'l-Khayr, Afdal-i-Káshí, Ákif, 'Alá'u'd-Dawla Simnání, Anwarí, 'Asjadí, Athíru'd-Dín, 'Aṭṭār, Avicenna (Ibn Síná), Awḥadí-i-Kirmání, Badíhí-i-Sajáwandí, Bákharzí (Sayfu'd-Dín), Fakhru'd-Dín Rází, Firdawsí, Ghazálí (Aḥmad), Háfídh-i-Shírází, Jalálu'd-Dín Rúmí, Jamálu'd-Dín Qazwíní, Kháqání, Kamálu'd-Dín Isma'íl, Majdu'd-Dín Hamkar, Maghribí, Malik Shamsu'd-Dín, Najmu'd-Dín Rází, Naṣíru'd-Dín Túsí, Ni'matu'lláh-i-Kirmání, Ridá'u'd-Dín, Sa'du'd-Dín Ḥamawí, Salmán-i-

Sāwajī, Shīhlī, Sirājū'd Dīn Qumrī, and Tālib : Amullī. This list could, with a little trouble, be greatly increased. I have myself noticed (without searching for) a few more instances. Thus the quatrains ascribed by Whinfield, (Nos 144 and 197) and by Nicolas (Nos 116 and 182) to 'Umar, and by Zhukovski (Nos 26 and 27) to Nasīru'd Dīn Tusī and Tālib : Amullī, are attributed in the *Tārīkh-i Guzida* (composed in A.D. 1330) to Sirājū'd-Dīn Qumrī and 'Izzu'd Dīn Karachī respectively,<sup>1</sup> and, since they represent diametrically opposite points of view, it is at least certain that they are not by the same author. A useful tabulated concordance of these quatrains, showing their correspondence with the editions of Whinfield and Nicolas, and the Bodleian manuscript, is appended by Ross to his translation of Zhukovski's article. The upshot of the whole inquiry is that, while it is certain that 'Umar Khayyam wrote many quatrains, it is hardly possible, save in a few exceptional cases, to assert positively that he wrote any particular one of those ascribed to him. The oldest known manuscript of 'Umar's *Rubā'iyyāt* (Bodleian, No 525) dates from the year A.H. 865 (= A.D. 1460-1461), and was therefore transcribed nearly three centuries and a half after his death. It contains only 158 quatrains, and has been published in *fac simile*, with literal prose translation, Introduction, and other matter, by Mr Edward Heron Allen (London, 1898), who in a later publication on the same subject (*Edward FitzGerald's Rubā'iyyāt of 'Umar Khayyam with their Original Persian Sources*, London, 1899), enumerates, on pp xv-xvi, the manuscripts and editions known to him, with the number of quatrains contained in each. This varies from 76 in one of the older Paris MSS (dated A.H. 937 = A.D. 1530-1531) to 604 in the Bankipur MS, 770 in the edition lithographed at Lucknow in A.H. 1312.

<sup>1</sup> See my *Biographies of Persian Poets contained in the Tārīkh-i Guzida* in the *J.R.A.S.* for October 1900 and January 1901 Nos 38 and 50.



(= A.D. 1894-95), and 845 in John Payne's metrical translation, while Miss Jessie E. Cadell succeeded in collecting from all available sources over twelve hundred quatrains attributed to 'Umar Khayyām. It is, of course, always possible that an ancient and authoritative manuscript may some day be discovered in one of the unexplored libraries of Asia, but, failing this, it must, save in a few isolated cases, remain uncertain which of the many quatrains ascribed to 'Umar are really his. Both external and internal evidence fail us; the former because we possess no manuscript which even approaches the poet's time, the latter because nearly all quatrains are so similar in form, metre, style, and diction, so brief in extent, so much more prone to treat of the Universal than of the Particular, and so easy to make or paraphrase, that not even the most accomplished Persian man of letters could seriously pretend to decide by their style as to their authorship, which, indeed, if I may be pardoned the somewhat irreverent comparison, is often as uncertain as that of an English "Limerick."

As regards the relations between FitzGerald's translation or paraphrase and the original, this point has been exhaustively and conscientiously worked out by Mr. Edward Heron Allen in the second of the two books mentioned on the preceding page, and it is sufficient here to quote in his own words the final conclusion at which, after much labour, he arrived (pp. xi-xii of his Preface):—

"Of Edward FitzGerald's quatrains, forty-nine are faithful and beautiful paraphrases of single quatrains to be found in the Ouseley or Calcutta MSS., or both.

"Forty-four are traceable to more than one quatrain, and may therefore be termed the 'composite' quatrains.

"Two are inspired by quatrains found by FitzGerald only in Nicolas' text.

"Two are quatrains reflecting the whole spirit of the original poem.

Two are traceable exclusively to the influence of the *Manṣūq* of Faridu'd Din 'Attar

"Two quatrains primarily inspired by 'Umar were influenced by the Odes of Hafidh

' And three, which appeared only in the first and second editions, and were afterwards suppressed by Edward FitzGerald himself, are not—so far as a careful search enables me to judge—attributable to any lines of the original texts. Other authors may have inspired them but their identification is not useful in this case

Only the veriest tyros need to be reminded that in Persian the quatrain is always an absolutely complete and isolated unit, that there is no such thing as a poem composed of a number of quatrains, and that in collections of quatrains the only order observed or recognised is the alphabetical, according to the final letter of the three rhyming half-verses

Of Bābā Tāhir, of Hamadān, nick-named "the Naked" ('*Uryān*), the second of the four famous quatrain-writers of this period, I shall speak but briefly, since his quatrains have been published by M. Clément Huart in the *Journal Asiatique* for Nov-Dec, 1885 (ser. viii, vol. 6), with a French translation and notes, and again by Mr. Edward Heron Allen in his *Lament of Bābā Tāhir* (Quaritch, 1902), with Introduction, literal prose translation and notes, to which is added an English verse-translation by Mrs Elizabeth Curtis Brenton. I have also devoted several pages (83-87) in the *Prolegomena* to this volume to a discussion of the dialects and dialect-poetry of Persia in general, and Bābā Tāhir in particular, and gave the text and metrical translations of three of his most popular quatrains\*. These, and most other dialect-quatrains, are written not in the usual *rubā'ī* metres but in the apocopated hexameter *hazaj*, i.e., the foot (— — —) six times repeated in the *bayt*, but "docked" to (— — —) in

\* Of less use to the ordinary English reader, because written in Russian is Zhukovski's article in vol. xiii (pp. 104-108) of the *Zapiski* of the Oriental Section of the Imperial Russian Archaeological Society for 1901

the third and sixth feet. They are naturally, as being the work of simple and provincial men, usually of a less introspective and philosophical character than those of quatrain-writers like ‘Umar Khayyám.

Of Bába Táhir’s life we know but little, and very various dates, ranging from the beginning of the eleventh to the latter part of the thirteenth century of our era, have been assigned to him by different Persian writers. By far the oldest mention of him which I have met with occurs in the already-mentioned *Rdhatu’s-Sudúr*,<sup>1</sup> on f. 43 of the unique Paris MS., and runs as follows :—

“I have heard that when Sultán Tughril Beg came to Hamadán, there were three elders of the saints (*i.e.*, the Súfís), Bába Táhir, Bába Ja’far, and Shaykh Hamshá. Now there is by the gate of Hamadán a little mountain called Khidr, and there they were standing. The Sultán’s eyes fell upon them ; he halted the vanguard of his army, alighted, approached, and kissed their hands. Bába Táhir, who was somewhat crazy in his manner, said to him, ‘O Turk, what wilt thou do with God’s people?’ ‘Whatever thou biddest me,’ replied the Sultán. ‘Do [rather] that which God biddeth thee,’ replied Bába ; “*Verily God enjoineeth Justice and Well-doing.*”<sup>2</sup> The Sultán wept and said, ‘I will do so.’ Bába took his hand and said, ‘Dost thou accept this from me?’ ‘Yes,’ replied the Sultán. Bába had on his finger the top of a broken *ibriq*<sup>3</sup> wherewith he had for many years performed his ablutions. This he took off and placed on the Sultán’s finger, saying, ‘Thus do I place on thy hand the empire of the world : be thou just!’ The Sultán used to keep this amongst his amulets, and, when a battle was impending, used to put it on his finger. Such was his pure faith and sincere belief ; for in the Muhammadan religion there was none more devout or watchful than he.”

The meeting here described probably took place about A.H. 447 or 450 (A.D. 1055–58), so that we may safely reject

<sup>1</sup> See pp. 117 and 166 *supra*.

<sup>2</sup> Qur’an, xvi, 92.

<sup>3</sup> A pitcher with a long, narrow neck used for the ablutions prescribed by Islám. A ring-shaped fragment had in this case resulted from a horizontal fracture of the neck.

the date (A H 410 = A D 1019-20) assigned to Bābā Tāhīr's death by Ridā qulī Khān in the *Riyādu'l 'Arifīn*, while the statement cited by Zhukovski in the article alluded to in a preceding footnote, that Bābā Tāhīr conversed with Avicenna (who died in A D 1036) contains no inherent improbability. The anecdote cited above is quite in character both with the little we know of Baba Tahir from other sources, and with the consideration and respect still shown by the highest and noblest in Muhammadan countries to half-crazy (*majdhūb*) dervishes with a reputation for sanctity. Such I have myself seen wander at will into Turkish Government offices, where they always met with a kind and even deferential reception.

We now pass on to the third great quatrain writer, Abū Sa'id b Abī'l-Khayr (born at Māhna, in the district of Khāwarīn, on December 7, A D 967, died on

Abu Sa'id b  
Abi'l-Khayr

January 12, A D 1049), whom Ethe describes as the first master of theosophic verse, the first

to popularise the quatrain as a vehicle of religious, mystic, and philosophic thought, and to make it "the focus of all mystic-pantheistic irradiations," and the first "to give the presentations and forms of the Sufi doctrine those fantastic and gorgeous hues which thenceforth remained typical of this kind of poetry." Like Bābā Tāhīr, Abu Sa'id is said to have come into personal relations with Avicenna, and when they separated after their first interview, according to the popular story, the mystic said, "What I see he knows," while the philosopher said, "What I know he sees"\*. But Ethé has shown that (as, indeed, was to be expected) they were on important points of belief

\* This story is given amongst other places in the *Akhlaq-i Yaldī* (composed in the second half of the fifteenth century) p. 28 of the edition lithographed at Lucknow in A H 1283 (A D 1866-67). According to another account given in the *Tarikh-i Guzda* and cited by Ethe (*loc cit* p. 151) Avicenna said "All that I know he also sees" while Abu Sa'id said "All that I do not see he knows."

(e.g., the efficacy of faith without works) in direct antagonism (pp. 52-53 of the article mentioned in n. 1 *ad calc*):

The materials for Abú Sa'íd's biography are exceptionally complete, for, besides the usual hagiologies and anthologies, we have first of all two monographs compiled by Ethé with his usual diligence and scholarship,<sup>1</sup> and subsequently the publication by Zhukovski in 1899 of two volumes of rare texts dealing wholly or chiefly with his life, words, and verses. These two volumes are so important that they merit a somewhat detailed notice.

Materials for  
his biography  
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copious.

The first volume contains the texts of two Persian works, the *Asráru't-Tawhíd fí Maqámátí'sh-Shaykh Abí Sa'íd* ("Mysteries of the Divine Unity, treating of the Stations of Shaykh Abú Sa'íd"), and the short *Risála-i-Hawrá'iyya* ("Treatise of the Hourí"). The former, a lengthy work of 485 pages, was compiled by the Saint's great-great-grandson, Muḥammad b. al-Munawwar b. Abí's-Sa'íd b. Abí Ṭáhir b. Abí Sa'íd b. Abí'l-Khayr of Mayhana,<sup>2</sup> and, as Zhukovski has shown in his learned preface, between the years A.H. 552 and 599 (A.D. 1157 and 1203), for it alludes to the death of Sanjar the Seljúq, which took place in the former year, and is dedicated to Ghiyáthu'd-Dín Muḥammad b. Sám, King of Ghúr, who died in the latter year. Zhukovski's text is based on two MSS., those of St. Petersburg and Copenhagen, and the importance of the work lies, as he points out, in the fact that it is one of the original sources used by 'Aṭṭár, Jámí, and other later compilers, and that it rests almost entirely on the statement of contemporaries transmitted either orally or in the form of notes and memoranda. Besides being one of the oldest monographs on Šúfí saints, and giving a very clear

<sup>1</sup> In the *Sitzungsb. d. bayr. Akad., philos.-philolog. Klasse*, 1875, pp. 145-168, and 1878, pp. 38-70. In these articles Dr. Ethé published ninety-two of Abú Sa'íd's quatrains with metrical translations and copious explanations and commentary.

<sup>2</sup> So pointed in the *Asráru't-Tawhíd*, p. 3, l. 17.

picture of the dervish life of that period, it is also of considerable philological interest, and the editor has wisely preserved unchanged the archaic forms in which it abounds. Both manuscripts date from the eighth century of the Flight (fourteenth of our era).

The *Risala i Hawrd'iyya* is a short treatise of five pages written by 'Abdu'llah b Mahmud of Shash (or Châch) in Transoxiana to explain one of Shaykh Abu Sa'id's quatrains.

The second volume published by Zhukovski comprises the text of an ancient and unique manuscript in the British Museum (dated A.D. 1299) whereof the greater part treats of "the spiritual teachings and supernatural powers" of Shaykh Abu Sa'id. The author of this work, which amounts to seventy-eight pages of printed text, and was written somewhat earlier than the *Asraru't Tawhid*, was also a great great grandson of the Saint, and a son, as Zhukovski conjectures, of Abu Rawh Lutfu'llah.

Besides these ample materials, to do justice to which would require in itself a volume, we have numerous notices of the Saint's life in later biographical works like the *Haft Iqlim* (cited by Ethé), *Ta'rikh i Guzida*, *Nafahatu'l-Uns* (ed Nassau Lees, pp 339-347), &c, as well as Oriental editions of his *Ruba'iyyat*, which are sometimes combined in one volume with those of 'Umar Khayyâm and Bâbâ Tahir, and other kindred matter. His life, however, seems to have been uneventful, his experiences lying, to make use of the idiom of the Persian mystics, rather in the "World of Souls" than in the "World of Horizons." In this respect he differs essentially from the writers and poets to whom the first part of this chapter was devoted.

To Dr Ethe, I think, belongs the credit of establishing Shaykh Abu Sa'id's pre eminent importance in the history of Persian Mysticism—an importance hardly recognised even by his own countrymen, who, following the well known saying of their greatest theosophical writer, Jalalu'd Din Rumi,

commonly reckon Saná'í and 'Attár, both of whom were subsequent to Abú Sa'íd, as the first and second of their three arch-mystagogues. Yet, as Dr. Ethé has amply shown in the selection of the Saint's quatrains which he published (and the same holds good of his sayings, whereof an abundance is recorded by his biographers), all the characteristics of Persian mystical thought and diction now for the first time present themselves in a combination which has ever since remained typical of Persian, Turkish, and Indian Šúfí poets. The following quatrains, selected from Dr. Ethé's monograph, and numbered with the numbers which he there assigns to them, will, I think, suffice to prove the truth of this assertion:—

## (1)

"To gladden one poor heart of man is more,  
Be sure, than fanes a thousand to restore :  
And one free man by kindness to enslave  
Is better than to free of slaves a score."

## (2)

"O Thou whose Visage makes our world so fair,  
Whose union, night and day, is all man's prayer,  
Art kinder unto others? Woe is me !  
But woe to them if they my anguish share !"

## (5)

"In search of martyrdom the *Gházís* go\*  
To fight Faith's battles : do they then not know  
That martyred lovers higher rank, as slain  
By hand of Friend, and not by hand of Foe?"



## (6)

"Let no one of Thy boundless Grace despair ;  
Thine own elect shall ever upward fare :  
The mote, if once illumined by Thy Sun,  
The brightness of a thousand suns shall share."

---

\* Those who engage in the *ghazw*, or religious war.

(10)

"Till Mosque and College fall 'neath Ruin's ban,  
 And Doubt and Faith be interchanged in man,  
 How can the Order of the *Qalandars*<sup>1</sup>  
 Prevail, and raise up one true Musulmán?"

(13)

"Sir, blame me not if wine I drink, or spend  
 My life in striving Wine and Love to blend;  
 When sober, I with rivals sit; but when  
 Beside myself, I am beside the Friend."

(17)

"Said I, 'To whom belongs thy Beauty!' He  
 Replied, 'Since I alone exist, to Me;  
 Lover, Beloved and Love am I in one,  
 Beauty, and Mirror, and the Eyes which see!'"

(18)

"I sought the Leech and told my inward Pain:  
 Said he, 'From speech of all but Him refrain;  
 As for thy diet, Heart's-blood shall it be,  
 And from both Worlds thy thoughts shalt thou restrain"

(19)

"Those men who lavish on me titles fair  
 Know not my heart, nor what is hidden there;  
 But, if they once could turn me inside out,  
 They'd doom me to the Burning, that I'll swear!"

(20)

"Thou bidst me love, and midst Thy lovers pine,  
 Of Sense and Reason stripst this Heart of mine;  
 Devout and much revered was I, but now  
 Toper, and gad-about, and libertine."

(21)

"That Moon in Beauty rich and Constancy,  
 Beauty's high Zenith is His least Degree,  
 Gaze on His Sun-bright Face; or, can'st thou not,  
 On those dark curls which bear it company."

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<sup>1</sup> A *Qalandar* is a kind of dervish who disregards all appearances and  
 careless of men's opinion



(27)

"My countenance is blanched of Islám's hue ;  
 More honour to a Frankish dog is due !  
 So black with shame's my visage that of me *sun is (now)*  
 Hell is ashamed, and Hell's despairing crew."

(28)

"When me at length Thy Love's Embrace shall claim  
 To glance at Paradise I'd deem it shame,  
 While to a Thee-less Heaven were I called,  
 Such Heaven and Hell to me would seem the same."

(30)

"What time nor Stars nor Skies existent were,  
 Nor Fire nor Water was, nor Earth, nor Air,  
 Nor Form, nor Voice, nor Understanding, I  
 The Secrets of God's One-ness did declare."

(32)

"Brahmin, before that cheek rose-tinted bow  
 Of fourteen-year-old beauty, for I vow  
 That, failing eyes God-seeing, to adore  
 Fire is more fit than to adore a cow !"<sup>\*</sup>

(33)

"O God, I crave Thy Grace for hapless me !  
 For hapless me enough Thy Clemency !  
 Each some protector, some defender claims ;  
 But I, poor friendless I, have none but Thee !"

(38)

"By whatsoever Path, blessed the Feet  
 Which seek Thee ; blessed He who strives to meet  
 Thy Beauty ; blessed they who on it gaze,  
 And blessed every tongue which Thee doth greet !"

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\* "Cow-worshippers" (*gáv-parast*), or "calf-worshippers" (*gúsdla-parast*), is a term not unfrequently applied by the Persian to the Hindús. The ruddy glow on beauty's cheeks is compared to the sun or to fire, and hence the lover is metaphorically termed a Fire-worshipper or Sun-worshipper.

(54)

"The Gnostic, who hath known the Mystery,  
Is one with God, and from his Self hood free:  
Affirm God's Being and deny thine own  
This is the meaning of '*no god but HE*'"

(55)

(2 3) "Last night I passed in converse with the Friend,  
Who strove to break the vows which I would mend:  
The long Night passed the Tale was scarce begun.  
Blame not the Night, the Tale hath neer an end!"

(61)

"Since first I was, ne'er far from Thee I've been;  
My lucky star hath served me well, I ween,  
Extinguished in Thine Essence, if extinct,  
And if existent, by Thy Light I'm seen

And here, to conclude, is the quatrain ascribed to Avicenna,  
with the reply of Shaykh Abū Sa'īd. The former runs —

"'Tis we who on God's Grace do most rely,  
Who put our vices and our virtues by,  
For where Thy Grace exists, the undone done  
Is reckoned, and the done undone thereby."

This is Abū Sa'īd's reply —

"O steeped in sin and void of good, dost try  
To save thyself, and thy misdeeds deny?  
Can sins be cancelled, or neglect made good?  
Vainly on Grace Divine dost thou rely!"

The verses above cited illustrate most of the salient peculiarities of Sufi thought and diction. There is the fundamental conception of God as not only Almighty and All-good, but as the sole source of Being and Beauty, and, indeed, the one Beauty and the one Being, "in Whom is submerged whatever becomes non-apparent, and by Whose light whatever is apparent is made manifest." Closely connected with this is the sym-

bolic language so characteristic of these, and, indeed, of nearly all mystics, to whom God is essentially "the Friend," "the Beloved," and "the Darling"; the ecstasy of meditating on Him "the Wine" and "the Intoxication"; His self-revelations and Occultations, "the Face" and "the Night-black Tresses," and so forth. There is also the exaltation of the Subjective and Ideal over the Objective and Formal, and the spiritualisation of religious obligations and formulæ, which has been already noticed amongst the Isma'îlîs, from whom, though otherwise strongly divergent, the Şúfis probably borrowed it. Last, but not least, is the broad tolerance which sees Truth in greater or less measure in all Creeds; recognises that "the Ways unto God are as the number of the souls of men";<sup>1</sup> and, with the later *Háfîdh*, declares that "any shrine is better than self-worship."<sup>2</sup>

Innumerable sayings and anecdotes of Abú Sa'îd are recorded by his diligent biographers. A very few examples of these must suffice. Being once asked to define Şúfîism, he said, "To lay aside what thou hast in thy head (such as desires and ambitions), and to give away what thou hast in thy hand, and not to flinch from whatever befalls thee." "The veil between God and His servant," he observed on another occasion, "is neither earth nor heaven, nor the Throne nor the Footstool: thy selfhood and illusions are the veil, and when thou removest these thou hast attained unto God." They described to him how one holy man could walk on the water, how another could fly in the air, and how a third could in the twinkling of an eye transport himself from one city to another. "The frog can swim and the swallow skim the water," he replied; "the crow and the fly can traverse the air, and the Devil can pass in a moment from East to West. These things are of no great account: he is a man who dwells amongst mankind, buys and

<sup>1</sup> *Ṭuruqu'llâhi ka-'adadi nufûsi Banî Âdam.* The Şúfis ascribe this saying to the Prophet, but there can be little doubt that it is spurious.

<sup>2</sup> *Har qibla'î ki bâshad bihtar zi khud-parastî.*

sells, marries, and associates with his fellow-creatures, yet is never for a single moment forgetful of God."

It is said that one of Abū Sa'īd's favourite verses, forming part of an Arabic poem addressed by Kuthayyir to his beloved 'Azza, was this. —

"I would answer thy voice didst thou call me, though over my  
body lay  
Heavy the earth of the grave yard, and my bones were crumbled  
away' ,

a verse which strongly recalls Tennyson's beautiful lines in *Maud* —

"She is coming my own, my sweet ;  
Were it ever so airy a tread,  
My heart would hear her and beat,  
Were it earth in an earthy bed,  
My dust would hear her and beat,  
Had I lain for a century dead ,  
Would start and tremble under her feet,  
And blossom in purple and red '

On his tombstone was engraved the following verse in Arabic —

"I ask thee, nay, command thee, when comes my time to die,  
To carve upon my tombstone, 'Here doth a lover lie'  
That perchance some other lover, who Passion's laws doth  
know,  
May halt his feet at my grave, and greet the lover who lies  
below '

Of Shaykh Abū Isma'īl 'Abdu'llāh Anṣārī of Herāt, chiefly known for his *Mundjāt*, or Supplications, and his *Rubd'riyyāt*, or Quatrains, I shall say but little. He claimed, as his *nisba* implies, an Arabian origin, being t's companion Abū Ayyub ; he , A D 1006, and died

' For the Arabic text, see the last page (p 78) of Zhukovska's *Ḥadīth u Sukhanān* &c.

in 1088. Two works named "The Stages of the Pilgrims" (*Manázilu's-Sá'irin*) and "The Lights of Verification" (*Anwáru't-Tahqíq*) are also ascribed to him. The following is from his *Mundjât* :—

"O God ! Two pieces of iron are taken from one spot, one becomes a horse-shoe and one a King's mirror. O God ! Since Thou hadst the Fire of Separation, why didst Thou raise up the Fire of Hell ? O God ! I fancied that I knew Thee, but now I have cast my fancies into the water. O God ! I am helpless and dizzy ; I neither know what I have, nor have what I know !"

Quatrains. This well-known quatrain is attributed to him :—

"Great shame it is to deem of high degree  
Thyself, or over others reckon thee :  
Strive to be like the pupil of thine eye—  
To see all else, but not thyself to see."

The following is also typical :—

"I need nor wine nor cup : I'm drunk with Thee ;  
Thy quarry I, from other snares set free :  
In Ka'ba and Pagoda Thee I seek :  
Ka'ba, Pagoda, what are these to me ?"

Ethé (*loc. cit.*, p. 282) enumerates the following works of Shaykh 'Abdu'lláh Anṣarí : the *Naṣīhat*, or "Advice," dedicated to the Nidhāmu'l-Mulk ; the *Ilāhī-nāma*, or "Divine Book" ; the *Zaddu'l-'Arifīn*, or "Gnostics' Provision" ; the *Kitāb-i-Asrār*, or "Book of Mysteries" ; a new and enlarged redaction of Sullamī's *Ṭabaqāt-i-Shūfiyya*, or Biographies of Šūfī Saints ; and a prose Romance of Yūsuf and Zulaykhá entitled *Anīsu'l-Murīaīn wa Shamsu'l-Majālis*, or "The Companion of Disciples and Sun of Assemblies."

Other works of  
Shaykh-i-  
Anṣarí.

We must now pass on to some of the chief non-mystical poets of this period, of whom four at least deserve mention, viz., the younger Asadî of Tûs, the two poets of Qatrân of Tabriz. Jurjân, Fakhrû'd-Dîn As'ad and Faṣîhî, and Qatrân of Tabriz. Let us begin with the latter, whom Nâsir-i-Khusraw met and conversed with during his halt at Tabriz (August 26 to September 18, 1046), and of whom he speaks as follows in his *Safar-nâma* (p. 6 of the text):—

"In Tabriz I saw a poet named Qatrân. He wrote good poetry, but did not know Persian well. He came to me bringing the *Diwâns* of Manjik and Daqiqî, which he read with me, questioning me about every passage in which he found difficulty. Then I explained, and he wrote down the explanation. He also recited to me some of his own poems."

Both 'Awfi (*Lubdb*, vol. ii of my edition, pp. 214-221) and Dawlatshâh (pp. 67-69) consecrate separate notices to Qatrân, but both are meagre in biographical details. According to the former he was a native of Tabriz, according to the latter, of Tirmidh, while Schefer conjectures that he was born in the mountains of Daylam, between Qazwîn and the Caspian Sea. Dawlatshâh speaks of him as the founder of a school of poetry which included such distinguished poets as Anwarî, Rashidî of Samarqand, Rûhî of Walwâlaj, Shams-i-Sîmkash, 'Adnânî, and *Pîsar-i-khum-khâna* ("the Son of the Tavern"), and adds that the eminent secretary and poet, Rashidu'd-Dîn Waṭwât, used to say: "I consider Qatrân as incontestably the Master of Poetry in our time, and regard the other poets as being so rather by natural genius than by artistic training." And it is certainly true that with him poetry becomes infinitely more artificial and rhetorical than with most of his predecessors, while, as Dawlatshâh adds, he especially cultivated the more difficult verse-forms, such as the *murabba'* (foursome), *mu-khammas* (fivesome), and double rhyme (*dl.u'l-qâfiyatayn*). In

this latter device he is especially skilful, and, though imitated by some later poets, is surpassed by few. Amongst his imitators in this respect was Sanjar's Poet-Laureate Mu'izzí, who has a celebrated poem in double rhyme<sup>1</sup> beginning :—

“Fresh as rose-leaves freshly fallen dost thou on my breast rest ;  
Didst thou erst in Heaven's embraces as a nursling pressed  
rest?”

This ingenious artifice is very difficult to imitate in English, and as it is the special characteristic of nearly all his verse,<sup>2</sup> which depends for its beauty rather on form than idea, it must be left to those who can read it in the original to judge of its merit. The above attempt to reproduce this artifice in a single verse of English is, indeed, inadequate ; each line should end with a word which in spelling and pronunciation exactly corresponds with the last syllable of the preceding word, like *farsang* (parasang) and *sang* (stone), *nárang* (orange) and *rang* (colour), *Ámúy* (the Oxus) and *múy* (hair), and so on ; and to produce the effect in English it would be necessary to compose verses of which each line should, besides observing the ordinary laws of rhyme and metre, end with pairs of words like “recoil, coil,” “efface, face,” “refuse, use,” and the like. But in Persian the figure, though very artificial, is pretty enough when skilfully handled.

Asadí the younger, named ‘Alí, who concluded his heroic poem, the *Garshásp-náma* (one of the numerous imitations of the *Sháhnáma*), in A.D. 1066, must be carefully distinguished from his father Abú Naṣr Aḥmad, the teacher of Firdawsí and author of the “strife-poems” (*munáḍḥarat*) discussed at pp. 149–152 *supra*, who died in the reign of Sultán Mas‘úd, *i.e.*, before A.D. 1041. One point

Asadí the  
younger, of  
Tús.

<sup>1</sup> See my edition of Dawlatsháh, p. 58.

<sup>2</sup> Many instances of it will be found in ‘Awfí's notice of him in the *Lubáb*. See pp. 214–221 of my edition of vol. ii of that work.

of great interest connected with the younger Asadī is that we possess a complete manuscript—and that the oldest known Persian manuscript, dated Shawwāl, A H 447 (= December, 1055, or January, 1056)—entirely written in his own handwriting. This manuscript is in the Vienna Library, and has been beautifully edited by Dr Seligmann (Vienna, 1859), while a German translation by ‘Abdu’l-Khalīq (“Abdul Chalig Achundow”) was printed, without date, at Halle. It is a copy of a work on Pharmacology, entitled *Kitābu’l-abnīya ‘an haqā’iq’l-adwīya* (“The Book of Principles on the True Nature of Drugs”), composed by Abū Mansūr Muwaffaq b ‘Alī of Herāt, and the copyist in the colophon calls himself “‘Alī b Ahmad al-Asadī of Tus, the Poet”

Asadī’s *Garshāsp-nāma*, an epic poem describing the adventures and achievements of Garshasp, an old legendary hero of Sīstān, contains some nine or ten thousand verses

✓ The *Garshāsp-nāma* It is very similar in style to its prototype, the *Shāhnāma*, but as I have not had access to any one of the ten manuscripts enumerated by Ethé,<sup>2</sup> and have only at my disposal the portions published by Turner Macan in vol. iv of his edition of the *Shāhnāma* (pp 2099 *et seqq*), I am unable to say anything more about it

Of greater interest and importance is his Persian Lexicon (*Lughat-i-Furs*), preserved in the Vatican MS, the publication

✓ The *Lughat-i-Furs* of which in Göttingen in 1897 is, perhaps, the greatest of the many services rendered to Persian letters by Dr Paul Horn. Ethé has since that time discovered another MS in the India Office (No 2,516 = No 2,455 of his *Catalogue*), and has indicated the most important variants. The Vatican MS is an ancient one, bearing a date equivalent to September 30, A D 1332. The Lexicon appears to have been composed by Asadī towards the

<sup>2</sup> See his article in vol. II of the *Grundriss d. Iranisch Philolog.*, pp 233–235, and also his article *Über persische Ten-onen* in vol. II (pp 62–66) of the *Transactions of the Fifth International Congress of Orientalists* (Berlin 1882)



end of his life (p. 31 of Horn's Preface), but at what precise epoch is not certain. It only explains rare and archaic Persian words, but its great value lies in the fact that each word is illustrated and vouched for by a citation from one of the old poets, including many otherwise unknown to us. The total number of poets thus cited is seventy-six, and the citations include passages from Rūdagī's lost *Kallā and Dimna*, and other poems hitherto known to us either not at all, or only by name. One of the most remarkable omissions is the name of Nāṣir-i-Khusraw, whom, as we have seen, 'Awfī also ignores. The explanation of this lies, I have no doubt, in the hatred and terror inspired in the minds of the orthodox by the Isma'īlīs.

Fakhru'd-Dīn As'ad of Jurjān (or Gurgān) is scarcely known to us except as the author of the romantic poem of *Wīs and Rāmīn*, a romance said to be based on an old Pahlawī original,<sup>1</sup> and compared by Ethé (*op. cit.*, p. 240) to that of Tristan and Iseult. Even 'Awfī (vol. ii, p. 240) says that, apart from this poem, he had only met with five verses by this poet. These verses, which he cites, contain an expression of the poet's disappointment at the lack of appreciation shown by his patron, Thiqatu'l-Mulk Shahriyār, in spite of the "much poetry" which he had composed and recited to him; and, with two very abusive lines, in which, after observing that he "had never seen or heard of a man who was more of a cow than him," he loads him with coarse invective. Dawlatshāh makes no mention of this poet, and ascribes the poem of *Wīs and Rāmīn* to Nidhāmī-i-'Arūdl of Samarqand (p. 60), adding (p. 130) that others attribute it to Nidhāmī of Ganja. It was composed about A.D. 1048, after Tughril's victory over the "Romans," and is dedicated to his Minister, 'Amīdu'd-Dīn Abu'l-Faṭḥ Mudhaffar of Nishāpūr, and was published (from a manuscript unfortunately defective)

<sup>1</sup> See p. 11, l. 8, of the edition published by Nassau Lees in the Bibliotheca Indica Series (Calcutta, 1865).

in the Bibliotheca Indica Series in 1865 Its importance, as Dr. Ethé points out, lies in the fact that with it begins the differentiation of the romantic from the heroic variety of *mathnawī*, and the consecration of the *hazaj* metre to the former as of the *mutaqarib* to the latter The following slightly expanded translation of four verses of the Song of Ramin (p 142, ll 11-14) may suffice as a specimen —

"O happy, happy Wisa who dost lie  
At Ramin's feet, and with bewitched eye  
Gazest on him as partridge doomed to die  
Its gaze upon the hawk doth concentrate !

"O happy happy Wisa, who dost hold  
Clasped in thy hand the jewelled cup of gold,  
Filled to the brim with nectar rare and old,  
Which like thy beauty doth intoxicate !

"O happy Wisa, whose red lips confess  
With smiles their love ere Ramin's lips they press,  
Whom with desire's fulfilment Heaven doth bless  
And Muhad's fruitless passion doth frustrate !

The Romance of *Wamīq and 'Adhrā*, first versified in Persian by 'Unsurī, and later (after A D 1049) by Fasīhī  
The Romance of *Wamīq and 'Adhrā* of Jurjān, is also said to be based on a Pahlawī original, concerning which Dawlatshāh (p 30, ll 3-12) writes as follows —

"They likewise relate that the Amīr Abdallah b. Tahir (A D 828-844) who was Governor of Khurasan in the time of the Abbasid Caliphs, was residing at Nishapur when one day a man brought a book and offered it to him as a present. He inquired what book it was The man replied that it was the Romance of Wamīq and 'Adhra, a pleasant tale which wise men had compiled for King Nushirwan The Amīr said 'We are men who read the Qur'an, and we need nothing beside the Qur'an and the Traditions of the Prophet Of such books as this we have no need for they are compilations of the Magians, and are objectionable in our eyes' Then

he ordered the book to be thrown into the water, and issued orders that wherever in his dominions there should be any books composed by the Persians and Magians, they should all be burned. Hence till the time of the House of Sámán, no Persian poems were seen, and if now and then poetry was composed [in Persian], it was not collected."

All the six versions of this poem enumerated by Ethé (p. 240) as having been composed in Persian seem to be lost, and its contents are only known from the Turkish version by Lámi'í of 'Unşurí's redaction, which latter (the earliest) is merely mentioned by 'Awfí (vol. ii, p. 32, l. 9). Dawlatsháh (p. 69), in his brief notice of Faşlı́ of Jurján, says that he had seen a few mutilated leaves of the version made by that poet, from which he quotes one verse, written in the same metre as the *Sháhnáma* (the hexameter *mutaqárib*), and endeavours to make up for the scantiness of his information concerning the poet by giving a short account of his patron, 'Unşuru'l-Ma'álí Kay-ká'ús, the grandson of Qábús b. Washmgír, Prince of Tabaristán, himself a man of high literary attainments, and author of the *Qábús-náma*, which we must now briefly consider.

The *Qábús-náma* is a book of moral precepts and rules of conduct, composed in A.D. 1082-83 by the above-mentioned Kay-ká'ús, then sixty-three years of age, for his son Gilánsháh. Manuscripts of it exist in the British Museum (Or. 3,252), Leyden, and Berlin; the text has been lithographed in Tíhrán by Ridá-qulí Khán in A.H. 1285 (= A.D. 1868-69); and there is a French translation by Querry (Paris, 1886), and three Turkish versions (the oldest apparently lost), discussed by Dr. Rieu at p. 116 of his *Turkish Catalogue*. The book, therefore, has enjoyed a pretty wide popularity, which it unquestionably deserves; for it is full of wit and wisdom, rich in anecdote and illustration, and withal a royal book, written with a frank directness out of a ripe experience; and, in this respect, comparable to the *Siyásat-náma* already discussed in this chapter.

✓ The *Qābūs-nāma* contains forty-four chapters, preceded by a preface, in which the royal author laments the decline of filial obedience, and exhorts his son to live virtuously, remembering that on his father's side he is descended from the old Persian King of Gīlān, Arghash Farhādward, who is mentioned in the *Shāhnāma* of Abu'l-Mu'ayyad of Balkh, and, through his father's grandmother, from Marzubān b. Rustam b. Sharwīn, author of the *Marzubān-nāma*, whose thirteenth ancestor was Kay-kā'ūs b. Qubād, the brother of Nūshirwān, the Sāsānian King, while his mother was the daughter of Sultān Mahmūd of Ghazna, and his great-grandmother on his father's side the daughter of Hasan b. Fīrūzān, King of Daylam. The preface is followed by the table of contents. The first four chapters deal with God, creation, and religious duties; the fifth with duty towards parents; the sixth and seventh with the cultivation of the mind and the powers of expression; and the eighth with the maxims inscribed in Pahlawī on the tomb of Nūshirwān. Then follow chapters on age and youth (ix); self-restraint in eating (x); wine-drinking (xi); entertaining (xii); chess, backgammon, and light jesting (xiii); love (xiv), enjoyment of life (xv), the use of the hot bath (xvi); sleeping and resting (xvii), hunting (xviii); polo (xix), war (xx), accumulation of wealth (xxi), keeping faith in trusts (xxii); buying slaves (xxiii); buying immovable property (xxiv); buying quadrupeds (xxv); marriage (xxvi); education of children (xxvii), choice of friends (xxviii); precautions against enemies (xxix); pardon, punishment, and granting of favours (xxx); study and legal functions (xxxi); mercantile pursuits (xxxii), the Science of Medicine (xxxiii), Astrology and Mathematics (xxxiv); the Poetic Art (xxxv); the Minstrel's Art (xxxvi); on the service of kings (xxxvii), on the qualities of the courtier (xxxviii), on Secretaries of State and the Secretarial Art (xxxix); on the qualities and duties of a *wazīr* (xl); on the qualities and duties of a general (xli); on the qualities and duties of the King (xlii); on farmers and agriculture (xliii): and, lastly, on generosity.

Incidentally the *Qābūs-nāma* contains, like the *Siyāhat-nāma*, numerous (about fifty) anecdotes, introduced to illustrate his counsels, and largely drawn from his personal recollections. A good many of the "commonly found in collections of Persian stories (such as that contained in Forbes' *Persian Grammar*) in a vague and impersonal form are here ascribed to definite persons, and *vice versa*, some here told indefinitely having been appropriated by later writers to some famous man. Of the first class I will only mention the anecdote (pp. 143-146 of the *Tihān* lithograph) of the Qādī Abū'l-'Abbās Rūyānī's sagacity, and how he cites a tree as witness, which occurs also, told of the same personage, in Ibn Isfandiyār's *History of Tataristān* (India Office MS. No. 1,134, f. 59'), and, in an impersonal and garbled form, in Forbes' *Grammar* (No. 71 of the Persian stories, pp. 28-29 of the text). Of the second class, I may cite the allusion (p. 210) to an alleged rule adopted by the Greeks that none might strike one whom their King had smitten, out of respect for the subject of such royal chastisement, which practice Dawlatshāh (p. 7 of my edition) attributes to the Court of Sulṭān Mahmūd of Ghazna. Dawlatshāh is, indeed, without doubt considerably indebted to the *Qābūs-nāma*, though he only mentions it once (p. 69), for he has evidently taken from it (*Qābūs-nāma*, pp. 87-88) his account of the deposition and murder of Qābūs b. Washmgīr (pp. 48-49), and of the bold answer whereby the Sayyida, the mother of Majdu'd-Dawla, succeeded in preventing Sulṭān Maḥmūd from attacking her capital, Ray (see pp. 159-160 *supra*, and *Qābūs-nāma*, pp. 128-129 = Dawlatshāh, pp. 43-44). The celebrated story of Sulṭān Maḥmūd's threat which was answered by the letters "A.L.M." (see pp. 79-80 *supra*) also occurs on pp. 185-187 of the *Qābūs-nāma*, but the returner of this answer is here stated to have been the Caliph al-Qādir bi'llāh instead of the King of Ṭabaristān, the solution of the enigma is credited to Abū Bakr Kuhistānī, who thereby gained promotion, and Firdawsī's name is not connected with the matter at all.

It may, I think, be interesting or useful to some of my readers if I append here a list of the Anecdotes occurring in the *Qābūs-nāma*, with a reference to the chapter and page in the Tihiran lithograph of A H 1285 in which they occur.

- 1 Brutal rejoinder of a rich pilgrim to a poor one (ch iv, p 20)
- 2 How the Caliph al Mutawakkil's favourite slave Fath was saved from drowning (ch vi, p 28)
- 3 Anecdote of Plato, and his grief at being praised by a fool (ch vi, p 34)
- 4 Muhammad b Zakariyya ar Razi, the physician, is alarmed because a madman smiles at him (ch vi, p 45)
- 5 Anecdote of Nushirwan and his Minister Buzurjmihr (ch vi, p 37)
- 6 Autobiographical, on the inexpediency of making improbable statements, even if they be true, unless they are susceptible of speedy proof (ch vii, p 39)
- 7 On the importance of phraseology Harunur-Rashid's dream and the two interpreters thereof (ch vii, p 42)
- 8 On the same subject remonstrance of a favourite slave to a libertine master (ch vii, p 42)
- 9 Repartee of Buzurjmihr to an old woman who blamed him for not being able to answer her question (ch vii, p 43)
- 10 How a young 'Alawi of Zanzan is discomfited by an old Sunni (ch vii p 45)
- 11 The tailor and his jar (ch ix, p 52)
- 12 The old bunchback's reply to a youth who mocked him (ch ix p 53)
- 13 The old chamberlain and the horse (ch ix, p 56)
- 14 The Şahih Isma'il b 'Abbad and his guest (ch x, p 59)
- 15 Anecdote of Ibn Muqla and Nasr b Mansur at Tamim (ch xi, p 65)
- 16 How a criminal condemned to death by al Mu'tasim saves his life by means of a cup of water (ch xii, p 67)  
(The same story is commonly told of the Persian Hurmuzan and the Caliph 'Umar See Tabari's Annals, Ser 1, vol 5 pp 2558-9)
- 17 The Prophet and the old woman (ch xiii, p 70)
- 18 Anecdote of Shamsul Ma'ali Qabus b Washmgir, the author's grandfather (ch xiv, p 74)
- 19 Anecdote of Sultan Mas'ud of Ghazna (ch xiv, p 75)

20. Anecdote of 'Amr b. Layth (ch. xx, p. 85).
21. The deposition and murder of Qábús b. Washmgír (ch. xx, p. 87).
22. Instance of honour in thieves (ch. xxii, p. 94).
23. Anecdote of Aḥmad-i-Faríghún (ch. xxv, p. 111).
24. Autobiographical, on the advantages of swimming (ch. xxvii, p. 115).
25. Anecdote of Gushtásp (ch. xxvii, p. 118).
26. Anecdote of Shahrbánúya and al-Ḥusayn (ch. xxvii, p. 120).
27. The death of Socrates (ch. xxviii, p. 125).
28. Anecdote of al-Muhallab (ch. xxix, p. 127).
29. Sayyida, the mother of Majdu'l-Mulk, and Sulṭán Maḥmúd (ch. xxix, p. 128).
30. Dhu'l-Qarnayn's instructions as to his burial (ch. xxix, p. 131).
31. Anecdote of Mu'áwiya (ch. xxx, p. 135).
32. How the Qádí Abu'l-'Abbás Rúyání cites a tree as witness (ch. xxxi, p. 143).
33. Anecdote of a merchant and a dealer (ch. xxxii, p. 150).
34. How retribution overtakes a dishonest milkman (ch. xxxii, p. 154).
35. Anecdote of Faḍlún, King of Ganja (ch. xxxvii, p. 177).
36. Another anecdote of Faḍlún (ch. xxxvii, p. 179).
37. Anecdote of al-Ma'mún and the Qádí 'Abdu'l-Malik of 'Abkara (ch. xxxix, p. 184).
38. Anecdote of the Šāḥib Isma'íl b. 'Abbád (ch. xxxix, p. 184).
39. Reply of the Caliph al-Qádir bi'lláh to Sulṭán Maḥmúd's threats (ch. xxxix, p. 185).
40. Anecdote of Abú 'Alí Símjúr's discerning secretary 'Abdu'l-Jabbár Khújání (ch. xxxix, p. 187).
41. Anecdote of Rabí' b. al-Muṭahhar al-Qašrí (ch. xxxix, p. 191).
42. Anecdote of a Persian King and his Minister (ch. xl, p. 193).
43. Anecdote of Fakhru'd-Dawla and Isma'íl b. 'Abbád (ch. xl, p. 195).
44. Anecdote of Abu'l-Faḍl al-Bal'amí and Sahl of Khujand (ch. xl, p. 197).
45. Anecdote of Tughril the Seljúq (ch. xlii, p. 204).
46. Anecdote of Sulṭán Maḥmúd and Abu'l-Faraj al-Bustí (ch. xlii, p. 206).
47. Anecdote of Sulṭán Mas'úd of Ghazna (ch. xlii, p. 207).
48. Anecdote of Fakhru'd-Dawla and 'Aḍudu'd-Dawla (ch. xlii, p. 210).
49. Anecdote of Alexander the Great (ch. xlii, p. 213).
50. A problem for thieves (ch. xlii, p. 220).
51. Anecdote of two Šúfis (ch. xlii, p. 223).

Besides these anecdotes, many of which are at once apposite, original, and entertaining, the *Qābūs-nāma* contains many verses of poetry, most of which are quatrains composed by the author. Amongst the other poets cited are Abū Sa'īd b. Abī'l-Khayr, Abū Shukūr of Balkh, Abū Salīk (of Gurgān, who is cited as the inventor of a certain musical air or mode), 'Asjadī, Farrukhī, Labībī, and Qumrī of Gurgān. One verse in the Tabarī dialect is also quoted (p. 86), with a Persian rendering by the author.

The persons mentioned in the anecdotes include the ancient Greek sages Pythagoras, Socrates, Plato, Aristotle, Hippocrates, Galen, Alexander the Great, of the Sāsānian Royal Family and ministers, Núshirwán, Buzurjmīhr, and Shahrbānū, daughter of Yazdigird III, who was taken captive by the Arabs and married to al-Husayn, of the House of the Prophet, besides al-Husayn, 'Alī, and al-Hasan, of the Umayyads, Mu'awiya, of the 'Abbāsīd Calīphs, Hārūnu'r-Rashīd, al-Ma'mūn, al-Mutawakkil, and al-Qā'im, of past Muhammādan rulers and ministers of Persia, 'Amr b. Layth, Sultān Mahmūd and Sultān Mas'ud of Ghazna, Abu'l-Fadl al-Bal'amī, the Sāhib Isma'īl b. 'Abbād, Abū 'Alī Sīmjur, Tughrīl the Seljūq, Nushtigīn, Hasan-i-Pirūzan the Daylamī, Shamsu'l-Ma'ālī-Qa'bus, Sharafu'l-Ma'ālī, and many persons of less note. Of himself—the author does not tell us very much. His genealogy, which he traces up to Núshirwán, is, of course, known from other sources, and we also learn that he made the Pilgrimage to Mecca in the Caliphate of al-Qā'im, and that he had engaged in wars for the Faith both in India and in Georgia and Armenia. He also tells us incidentally a good deal about his ancestors and kinsmen of the House of Ziyār, giving, for example, a very full narrative of the deposition and murder of his grandfather Qābūs, and mentioning how two of his predecessors, Washmgīr and Sharafu'l-Ma'ālī, were accidentally killed while hunting.



The style of the *Qábūs-nāma* affords an excellent example of simple, straightforward Persian prose, being less rugged and unpolished than the *Siyásat-nāma*, but much less ornate than books like the *Gulistán*. It has a good deal of character and humour, and abounds in pithy proverbial sayings, of which the following may serve as specimens: "Every bird flies with its like" (p. 45); "A man within his own four walls is like a king in his own dominion" (p. 61); "A daughter is best unborn; if she be born, either give her to a husband or to the grave" (p. 120: this proverb is still current); "The house with two mistresses is unswept"; "A sparrow in the hand is better than a peacock on promise"; "No man dies till his time is come, but till his time is come he does not go to Barda<sup>\*</sup> in summer" (p. 179); "It is a very shameful thing if the watcher should need a watcher" (p. 199); "Into whatever affair thou desirest to enter, look first how thou may'st emerge therefrom" (p. 202); "One cannot all at once trust the cat with the fat" (p. 204). The author's ideas display a curious mixture of craft and simplicity, of scepticism and piety. Thus he dwells on the ethical, as apart from the spiritual, value of prayer, fasting, and other religious exercises as means to cleanliness, humility, and temperance; and advocates conformity with the laws of Islám "because there is no State stronger than the Commonwealth of Islám." The prescription of the Pilgrimage to the rich seems to him a valuable method of compelling persons of condition to see the world, and in concluding his observations on religious observances he recommends his son not to inquire too deeply into the fundamental doctrines of the faith, "for," says he, "with the why and wherefore thou hast nothing to do." Excellent also is his advice to consider one's poor rather than one's rich neigh-

<sup>\*</sup> Also called Barda'a, or Bardha'a, a town in Ádharbayján. See Barbier de Meynard's *Dictionnaire Géographique, etc. . . . de la Perse*, pp. 91-93. I cannot find any evidence that it was generally considered especially unhealthy.

bours, since this will conduce to thankfulness to God instead of breeding envy.

His worldly maxims are shrewd, and wonderfully modern at times. He expatiates on the advantages of a smooth tongue, bids his son learn wisdom from fools, and cautions Worldly wisdom of the author him against over-modesty, "for," says he, "many men fail of their objects through bashfulness."

His remarks on truthfulness are delightful. "But do thou, O son," says he, "be specious, but not a liar. make thyself famous as a speaker of truth, so that, if at some time thou shouldst tell a lie, men may accept it as true from thee." He also cautions his son against making statements which, though true, are likely to be disbelieved, and cannot be easily proved, for, says he, "why should one make a statement, even if it be true, which it needs four months and the testimony of two hundred respectable witnesses to prove?"

His social maxims are generally sound. A host, says he, ✓ should never apologise to his guests for the entertainment which he offers them, as it only makes them Social maxims. ill at ease, nor should he ever find fault with his servants in their presence. He bids his son avoid playing games of chance for money, or with notorious gamblers, confirming his words with an oath, or lending money to friends, unless he is prepared to make the loan a gift. His advice as to drinking wine is tinged with a delicate irony. He admits that to drink wine at all is contrary to religion, "but I know," he continues, "that you will not refrain from it for any words of mine, or hearken to what I say." Therefore he confines himself to recommending his son not to drink in the morning, or at least not often, for thereby he will be tempted to omit his prayers, and will fill his head with fresh fumes of wine ere those of the previous evening's debauch be dissipated. He also counsels him to get drunk in his own house, so as to avoid scandal, not to drink on the eve of Friday, out of respect for the day, so that men, seeing this,

may forgive his drinking on other evenings ; and not to behave, when drunk, in a riotous and offensive manner. "To drink wine," says he, "is a sin, and if you must sin, let it at least be pleasantly and gracefully. So let the wine which you drink be of the best, and likewise the music to which you listen ; and if you jest with any one, do it well, so that, if you are to be punished in the next world, you may at least not be blamed and censured in this." He also recommends that favours should be asked of stingy and avaricious persons only when they are drunk, and therefore in a more generous humour.

After interesting chapters on the purchase of slaves and horses, and the good and bad points of different kinds of each, and on hunting and falconry, the author passes to marriage. Love at first sight he considers to be absurd and impossible. He discusses the qualities which go to the making of a good wife, and emphasises the importance of allying oneself by marriage with powerful and influential families. Girls, in his opinion, should not be taught to read and write, but should not be "sold" to rich but undesirable suitors. Children should be beaten if they are idle or naughty, and liberally rewarded with pocket-money if they are industrious and well-behaved ; and on no account should boys omit to learn the art of swimming. The wise man will be outwardly friendly and polite even to persons he dislikes, and will avoid putting himself in the power of a friend, lest his friend should become hostile to him, and should use this power against him. He will refrain also from rejoicing over the death of an enemy, since only the assurance that he himself is secure against death could justify such exultation. Honesty is the merchant's best policy. Poets should be discriminating in their praise, and, even if they exaggerate, should not say that one who has never even had a knife in his belt "overthrows lions with his sword, and overturns Mount Bísitún <sup>†</sup> with his spear" ; or that the steed

<sup>†</sup> The ancient Bagastâna, or Behistûn, celebrated for the Achæmenian inscriptions carved on it, situated near Kirmânshâh.

of one who has never even ridden a donkey "resembles Duldul, Burāq, or Rakhsh."<sup>1</sup> Satire should be indulged in but sparingly, "for the pitcher does not always return unscathed from the water"; and the poet "should not lie over-much in his verse." A flying foe should not be pursued or too hotly pressed, lest he turn at bay in desperation. If letters be written in Persian, they should be written with an admixture of Arabic, "for unmixed Persian is distasteful." One should not be over-eager for the service of kings, and should avoid the society of soldiers.

In conclusion, I give the following extracts from the ninth chapter, "on Old Age and Youth," <sup>Specimens of the Qabūs-nāma</sup> as a specimen of the style of this interesting book.

"O son, though thou art young be old in understanding. I do not bid thee not to play the youth, but be a youth self controlled, not one of those worn out<sup>2</sup> youths for the young are ever high spirited, as Aristotle says '*Youth is a kind of madness*'. Moreover, be not one of the foolish youths, for harm comes of folly, not of high spirits. Take thy pleasure of life, for when thou art old, thou wilt assuredly be unable so to do, even as a certain aged man said, 'For many years I vainly sorrowed because, when I should grow old, the pretty ones would not care for me, but now that I am old, I do not care about them.' And indeed even though he be capable thereof, such dalliance ill becoms an old man. And even though thou art young, never forget God Almighty, nor deem thyself secure against Death for Death regards neither youth nor age, as 'Asjadī says:—

'Gar bi jutrānī u bi-plrīshī,  
Plr bi murdī u juvān zistī

'In youth or age did the question lie,  
'The young would live and the old would die.'

<sup>1</sup> These three names belong to the mule of 'Alī, the celestial steed of the Prophet, and the horse of Rostam respectively.

<sup>2</sup> Literally "faded, "withered, to wit, by debauchery and excess

## ANECDOTE.

"I have heard that in a certain city lived a tailor, who had a shop hard by the city gate ; and he had hung a pitcher on a nail, because it pleased his fancy to cast therein a pebble for every corpse which was borne forth from the city. And once a month he used to count these stones, to see how many had thus been borne forth, after which he would empty the pitcher and again hang it on the nail, and continue to cast stones into it until another month had elapsed. When some while had thus elapsed, it happened that the tailor died. And a certain man, who had not heard of the tailor's death, came to look for him, and, finding his shop closed, inquired of a neighbour where he was, since he was not there. 'The tailor,' replied the neighbour, 'hath gone into the pitcher !'

"But do thou, O my son, be watchful : be not deceived by thy youth. In obedience or disobedience, wherever thou art, remember God, and seek forgiveness, and fear Death, lest thou fall suddenly into the pitcher ! . . . Respect the aged, and address them not with mockery, lest their answer silence thee.

## ANECDOTE.

"I have heard that an old man, whose back was bent double with the weight of a hundred years, was going along leaning on a staff, when a young man, wishing to mock him, said, 'Aged sir, for how much didst thou buy this pretty bow [meaning his back], for I too would buy one for myself ?' 'If thou livest,' answered the old man, 'and art patient, it will be given to thee for nothing !' . . . Be more careful to observe a virtuous old age than a virtuous youth, for youths have hope of old age, but the aged have naught to hope for save death, and it is impossible for them to look for aught else. For when the corn is white, if it be not reaped, it will fall of itself, and so likewise fruit which is mature, if it be not gathered, will of itself drop from the tree, without its being shaken. . . . They say in Arabic :—

*'Idhá tamm<sup>a</sup> amr<sup>u</sup> dand<sup>a</sup> naqsuhu :*  
*Tawaqqá<sup>t</sup> zawál<sup>u</sup> idhá qíl<sup>a</sup>, "tamm !"*

'When aught is completed, its waning is nigh :

When they say, "'Tis completed !" then look for decline.'

"Know, then, that they will not let thee be when thy senses have declined from their use. When the doors of speech, sight, hearing, touch, and taste are all shut on thee, neither wilt thou be able to

enjoy life, nor can thy life give enjoyment to others. Thou wilt become a trouble to all, therefore death is better than such a life. But when thou art old, avoid the extravagances of youth, for the nearer one comes to death, the further should he be from extravagance. Man's life is like the sun, and thou mayest regard the sun which is on the western horizon as already set, as I say —

'In Ages clutch Kay Ka us helpless see'

Prepare to go, for years three score and three

Press hard. Thy day to Vesper time draws nigh,

And after Vespers Night comes suddenly'

Therefore an old man should not be in intelligence and actions as are the young. But be thou ever compassionate towards the old for age is a sickness cheered by no visits and a disease which no physician can heal save Death alone, seeing that the old man can find no relief from the troubles of age till he dies. For whatever sickness befalleth man, if he dieth not he hath each day some hope of improvement, save in the case of the sickness of age, since herein he waxeth ever older, and hath no hope of betterment. Thus I have read in some book that up to thirty four years man waxeth daily in strength and robustness. After thirty four years he remains the same, neither waxing nor waning just as when the sun stands in the midst of heaven, it moveth slowly until it begins to sink. From forty to fifty years, every year he sees in himself some decrease which he did not notice the year before. From fifty to sixty years every month he sees in himself some decrease which he did not notice in the previous month. From sixty to seventy years, every week he sees in himself some decrease which he did not notice in the previous week. From seventy to eighty years, every day he sees in himself some decrease which he did not see in himself the day before. And if he outlives eighty, every hour he is sensible of some pain or ache which he did not perceive the previous hour. The pleasure of life is until forty years of age when thou hast ascended forty rungs of the ladder, thou shalt without doubt descend, and must needs come to that place whence thou didst set out. So he must needs be dissatisfied who is hourly afflicted with some pain or ache which had not befallen him in the previous hour. Therefore, O my son and the Delight of mine Eyes I have complained to thee at length of old age, because I have against it a grievous indictment, nor is this strange, for old age is an enemy, and of enemies do we make complaint.

Before bidding farewell to the Persian writers of this period, mention must be made of one or two other prose works, which

Other prose  
works of this  
period.

are either not at present accessible to me, or, being accessible, must for lack of space be dismissed with a very brief notice. Amongst these is the *Nuzhat-náma-i-‘Alá’i*, an encyclopædia composed by Sháh-mardán b. Abi’l-Khayr towards the end of the eleventh century for ‘Alá’u’d-Dawla Kliáss-beg, Prince of Ṭabaristán, of which the contents are fully described by Pertsch at pp. 30–36 of the Gotha Persian Catalogue, and more briefly by Ethé in columns 906–908 of the Bodleian Persian Catalogue. The similar but earlier *Dánish-náma-i-‘Alá’i*, composed by Avicenna, has been already mentioned (p. 115 *supra*). The *Bayánu’l-Adyán*, or account of different religions, written by Abu’l-Ma‘áli Muḥammad ‘Ubaydu’lláh in A.D. 1092, has been made known by Schefer in vol. i of his *Chrestomathie persane*, pp. 132–189 (pp. 132–171 of the text). A very important historical work, especially in what concerns Khurásán, is Kardízi’s *Zaynu’l-Akḥbár*, composed about the middle of the eleventh century of our era, of which the only known manuscript (and even this is defective) is described by Ethé in columns 9–11 of the Bodleian Persian Catalogue. Equally important is the rare and unpublished *Kashfu’l-Mahjúb* (“Revelation of the Occult”), a work treating of the lives and doctrines of the Šúfís, and composed by ‘Alí b. ‘Uthmán al-Jullábi al-Hujwírí in the latter part of the eleventh century. In connection with this, mention should also be made of the Treatise (*Risála*) on Šufiism compiled in Arabic in A.D. 1046–47 by Abu’l-Qásim ‘Abdu’l-Karím b. Hawázín al-Qushayrí (died A.D. 1072–73), a work containing fifty-four chapters, which has been printed twice at least at Buláq, and of which there exists in the British Museum a Persian translation (Or. 4,118) made at an unknown but certainly early epoch, this manuscript being dated A.D. 1205.

Three more writers of greater importance remain to be

mentioned, though it is, unfortunately, impossible in this place to accord them anything approaching adequate treatment. Of these, Abu'l-Hasan 'Alī al-Māwardī (died A.D. 1058) may be taken first, since he can be most briefly dismissed. Nine of his works (all of which are in Arabic) are enumerated by Brockelmann (*Gesch. d. Arab. Litt.*, i, p. 386), but only two of these are so celebrated as to need mention here. The first is the *Kitābu'l-Ahkāmī's-Sulṭāniyya*, or "Constitutiones politicæ" (printed at Bonn and Cairo), which "depicts the ideal of Muslim Public Law, as it certainly can never have really existed, or at least not in the author's time." The second is the *Adabū'd-Dunyā wa'd-Dīn*, an ethical work still widely studied in the higher schools of Turkey and Egypt.

The second of the three, though he has nothing to do with Persia, is too great a figure in the world of Muslim thought and literature to be passed over in silence. This is the blind<sup>1</sup> poet, sceptic and philosopher, Abu'l-'Alā al-Ma'arrī, so called from the little Syrian town of Ma'arratu'n-Nu'mān, where he was born, and in which he spent the greater part of his life. Nāṣir-i-Khusraw visited him there during the three days which he spent in Ma'arra (January 12-15, A.D. 1047), and thus speaks of him in his *Safar-nāma* (pp. 10-11 of Schefer's edition):—

"There dwelt a man called Abu'l-'Alā al-Ma'arrī, the chief man of the city, but blind. He was very wealthy, and had many servants and workmen, indeed all the town's folk were as servants to him.

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his agents and stewards managed the affairs of the town, save in matters involving a general principle, which they referred to him.

<sup>1</sup> He lost the sight of one eye in A.D. 997, when only four years old, in consequence of small pox, and of the other somewhat later.



He refuses his beneficence to none, but himself observes perpetual fast and nightly vigils, and occupies himself with no worldly business. And in poetry and literature he holds so high a rank that the greatest scholars of Syria, the Maghrib (*i.e.*, the Moorish States and Spain) and 'Irâq admit that in this age no one hath been or is of like degree. He had composed a book entitled *al-Fusûl wa'l-Gháyât*, wherein he set forth, in eloquent and wondrous words, riddles and parables which men cannot understand, save a little here and there, even such as had studied it with him. And they found fault with him for writing this book, declaring that he had intended therein to travesty the Qur'ân.<sup>1</sup> There are always at least some two hundred persons who have come from all parts of the world to study poetry and literature with him. I heard that he had composed more than a hundred thousand verses of poetry. A certain person asked him why, seeing that God had bestowed on him all this wealth and riches, he gave it all away to other people, and did not enjoy it himself, to which he replied, 'I can take possession of no more than what I eat.' And when I arrived there (*i.e.*, at Ma'arratu'n-Nu'mán) this man was still alive."<sup>2</sup>

To Baron A. von Kremer chiefly belongs the credit of bringing home to European scholars the greatness and originality of al-Ma'arrî, to whom he devotes nine pages (pp. 386-394) in the second volume of his admirable *Culturgeschichte des Orients*, and on whom he has also published a series of excellent monographs.<sup>3</sup> The three following specimens of al-Ma'arrî's verse are cited by Dawlatshâh in the short notice which he consecrates to the poet (p. 25 of my edition):—

<sup>1</sup> A sample of this mock Qur'ân has been preserved to us, and was published by Goldziher in vol. xxix (1875) of the *Z.D.M.G.*, with some very interesting remarks on al-Ma'arrî, pp. 637-641. See also the same periodical, vol. xxxii, p. 383, and xxxi, p. 176, and Goldziher's *Muhammedanische Studien*, vol. ii, p. 403.

<sup>2</sup> He died ten years later, in A.D. 1057, being then eighty years old.

<sup>3</sup> The longest of these is in the *Sitzungsberichte d. Wiener Akad. (philos.-philol.-Klass.)* for 1888, vol. cxvii. His earlier monographs appeared in the *Z.D.M.G.* for 1875, 1876, 1877, and 1884, vol. xxix, pp. 304-312; vol. xxx. pp. 40-52; vol. xxxi, pp. 471 *et seqq.*; and vol. xxxviii, pp. 499-529.

"O thou Abul 'Alī, Sulaymān's son,  
 Surely thy blindness hath been good to thee;  
 For, wert thou able to behold mankind  
 No man amongst them would thy pupil\* see!"

Here is the second specimen —

"The days are but one parent's progeny,  
 The nights are sisters of one family  
 Then seek not, either from the days or nights,  
 For aught that hath not been in years gone by!"

And here is the third —

"Who is he whom aught can fright or startle,  
 Any marvel fill with doubts or fears?  
 I at least have never seen a marvel,  
 Though I've watched and waited eighty years  
 Still Times Time, men men, the days one pattern,  
 Still the World's success to strength adheres!"

The following is from Goldziher's article (*Z D M G*, xxix,  
 pp 637-8) —

"Within Jerusalem was rife 'Twixt Christ and Ahmed bitter  
 strife  
 This with *adhān* and that with blare Of bell doth summon  
 men to prayer  
 Each seeks to prove his doctrine true, But which is right?  
 Ah, would I knew!"

According to Muhammadan law a theft exceeding a  
 quarter of a *dīnār* is punished by amputation of the thief's  
 hand, while the compensation for the loss of a hand under  
 other circumstances is fixed at five hundred *dīnārs*. On this  
 al-Ma'arrī says (*Goldziher, loc cit*, p 639) —

\* The pupil of the eye is called by the Arabs *insānu l ayn* 'the man of  
 the eye' as it is called by the Persians *mardumak*, 'the mannikin' and  
 by the Turks *bebek* 'the infant'. I have endeavoured to preserve the  
 word play

'Why for a quarter do they amputate A hand five hundred  
serve to compensate?

Such contradictions silent awe compel. Lord God, deliver us  
from Fires of Hell!"

The next specimen is given by Von Kremer (Z.D.M.G.,  
xxix, p. 305 *ad calc.*):—

"We laugh, but foolish is our joyless mirth;  
Tears best befit all dwellers upon earth!  
'Neath Fortune's Wheel we break like brittle glass,  
Which no fresh mould shall e'er restore, alas!"

Al-Ma'arrí, as I have said, had no connection with Persia, either by birth or residence, and I have only mentioned him because he is so great and original a poet and thinker, and because further researches may very probably show that he was not without influence on the pessimist and sceptic poets of that country. In his peculiar line of thought he somewhat recalls 'Umar Khayyám, but is incomparably greater and more systematic, both as a poet and as an agnostic. His best-known works are the *Siqtu'z-Zand*, which comprises his earlier poems; the *Luzúmiyyát*, or *Luzúmu má la yalzam*, which embodies his later philosophical and pessimistic verse; his *Letters*, admirably edited and translated by Professor Margoliouth of Oxford, and published in the *Anecdota Oxoniensia* (1898); and his *Risálatu'l-Ghufrán*, a sort of prose *Paradiso* and *Inferno*, in which the author describes an imaginary visit to the World of Shades, and the conversations which he held with various heathen and other poets of the Arabs. Some account of this last, with extracts, has been published by Mr. R. A. Nicholson, in the *Journal of the Royal Asiatic Society* for 1900 (pp. 637-720) and 1902 (pp. 75-101; 337-362; 813-847). This last-mentioned work also is of equal interest and difficulty, especially the latter portion, which deals with the heretics and *Zindíqs*, with whom the author, how-

ever much he may have felt by expediency compelled to censure them, must be supposed to have had considerable sympathy. His most impious work, from the Muslim point of view, was probably the parody of the Qur'an which, like al-Mutanabbí, he composed. This he named *Kisábu'l-Fuṣṣul wa'l-Ghadyát*, and a specimen of it was published by Goldziher in the article entitled *Abu'l-'Alá al-Ma'arri als Freidenker* in vol. xxix (1875) of the *Z.D.M.G.*, pp 637-641. An excellent sketch of his life will be found prefixed by Professor Margoliouth to his above-mentioned edition of al-Ma'arri's *Letters* (pp. xi-xliii), while Von Kremer's numerous notices, which contain many of his poems with German verse renderings, will afford the European reader abundant material for further study of this original and powerful thinker.

I have left till the last in this chapter one of the most influential, if not one of the greatest, thinkers of this period, the Imám Abú Hamíd Muhammad al-Ghazálí (according to some al-Ghazzalí<sup>1</sup>), the theologian who did more than any one else to bring to an end the reign of Philosophy in Islám, and to set up in its stead a devotional mysticism which is at once the highest expression and the clearest limitation of the orthodox Muhammadan doctrine. "Ever since his time," says Dr T. J. de Boer, in his *History of Philosophy in Islám* (English translation, p. 155), "Mysticism both sustains and crowns the Temple of Learning in Orthodox Islám." The admirable account of al-Ghazálí and his doctrine given in Dr. de Boer's lucid and learned work (pp 154-168) renders it unnecessary that I should discuss at any great length this eminent theologian, whose services to Religion earned for him the title of *Hujjatu'l-Islám* ("The Proof of Islám"), by which he is generally known.

<sup>1</sup> I have been censured by so great an authority as Goldziher for writing "al Ghazzali" in a previous work, but at any rate this orthography was widely adopted by Muslim writers as early as the thirteenth century of our era. See *al Fakhrí*, ed Ahlwardt, p 181. Cf, however, Brockelmann's *Gesch d arab Litt* vol 1 p 419 *ad calc*.

Al-Ghazálí was born at Tús in Khurásán in A.H. 450 (= A.D. 1058-59) or A.H. 451 (= A.D. 1059-60), about the time of Alp Arslán's accession to the Seljúc throne, and, being left an orphan at a comparatively early age, was, together with his brother, educated first by a Šúfí friend of his father's, and afterwards at one of the colleges of his native city. "We sought knowledge," he used afterwards to say, "otherwise than for God, but it refused to be otherwise than for God." He also studied for a while in Gurgán with the Imám Abú Naṣr al-Isma'ílí, and, while returning thence, was, it is said, robbed by highwaymen of all his possessions. He followed them to crave the return of his lecture-notes, "for which," said he, "I left my home, and which contain my knowledge." Thereat the chief robber laughed and said, "How dost thou pretend to have learned the knowledge contained in them, for, we having taken them from thee, thou art robbed of thy knowledge and left knowledgeless?" And thereafter al-Ghazálí, having recovered his note-books, did not rest till all their contents had been learned and digested, "so that," as he said, "should I again be robbed, I should not be deprived of my knowledge."

Thereafter al-Ghazálí went to Nishápúr, where he continued his studies and began to attract attention by his writings, which finally brought him to the notice of the great minister, Nidhámú'l-Mulk, who, in A.H. 484 (= A.D. 1091-92), appointed him a Professor in the Nidhā-miyya College which he had founded and endowed twenty-five years before at Baghdád. After he had held this post with all distinction and honour for four years, "his soul soared above the mean things of the world, . . . and he cast all this behind his back"; and, appointing his brother as his deputy, he made the Pilgrimage to Mecca, and thence visited Syria, where he composed his great work, the *Ihyá'u 'ulūmī'd-Dīn*, or "Revivification of the Religious Sciences." This work, written in Arabic, was subsequently epitomised in a more

popular form in Persian, under the title of *Kilmīyā-yi-Sa'ādat*, "The Alechemy of Happiness"; and it served as the text for a series of sermons which the author preached on his return to Baghdād. Thence al-Ghazālī returned to Nishāpūr and taught for a while in the Nūḥmīyya College in that city, but ere long came back once more to his native Tus, where he died on Monday, 14 Jumāda II, A H 505 (= December 18, A D 1111). His writings were numerous (some seventy are enumerated by Brockelmann), and include, besides those already mentioned, a refutation of the Bāṭinis or Isma'īlis, the "Saviour from Error" (*al-Munqidh minā'd-Dalāl*), and the celebrated "Destruction of the Philosophers" (*Tahāfutū'l-Falāsifa*), which at a later date called forth the "Destruction of the 'Destruction'" (*Tahāfutū't-Tahāfut*) of Averroes (Ibn Rushd) of Cordova.

The following passage from the *Munqidh* is interesting as showing how deeply al-Ghazālī had tasted that religious experience which he so highly valued ere he attained to the spiritual peace and conviction whereunto he finally won.

"In the prime of my youth, says he, "when, ere I was yet twenty years of age, I attained to discretion, until now, when my age approaches fifty, I ceased not to dare the depths of this deep sea, and to plunge into its midst as plunges the bold, not the fearful and cautious, diver, and to penetrate into its every dark recess, and to confront its every difficulty, and to breast its every eddy, investigating the creed of every sect, and discovering the secrets of every creed, that I might distinguish between the holders of true and false doctrine, and between the orthodox and the heretical. Therefore I never left an Esoteric [*Batīnī*, i.e., an Isma'īlī, Carmathian, or "Assassin"] without desiring to acquaint myself with his Esotericism, nor an Exoteric [*Dhahirī*, or Formalist] without wishing to know the outcome of his Exotericism; nor a Philosopher without aiming at a comprehension of the essence of his Philosophy; nor a Scholastic Theologian without striving to understand the aim of his Scholasticism and his dialectic, nor a Šufī without longing to stumble on the secret of his Šufism, nor a devotee without wishing to ascertain in what his devotion resulted, nor an infidel [*Zindīq*, properly a Manichæan] or atheist without spying through him to

discern the causes which had emboldened him to profess his atheism or infidelity. For a thirst to comprehend the true essences of all things was, from my earliest days and the prime of my life, my characteristic idiosyncrasy, a natural gift of God and a disposition which He had implanted in my nature, by no choice or devising of mine own; until there was loosed from me the bond of conformity, and my inherited beliefs were broken down when I was yet but little more than a lad."

From such early strugglings after truth and dark accesses of doubt did al-Ghazálí win to a bright faith, a sure conviction, and a power of leading others to the haven reached by himself, which not only earned for him the illustrious title of "The Proof of Islám," but caused the learned Suyúţí to exclaim, "Could there be another Prophet after Muḥammad, surely it would have been al-Ghazálí!"

## CHAPTER V

### THE PERIOD OF SANJAR AND HIS BROTHERS

(A H 485-552 = A.D. 1097-1157)

THE period of sixty-five years which we are now about to consider begins with the death of Maliksháh, described at the end of chap. iii, and ends with the death of his son Sanjar, who, though he reigned supreme in the Seljuq Empire only from A.D. 1117 to 1157, had ruled over Khurásán, and been the dominant figure in the House of Seljuq, from A.D. 1096. From the fratricidal wars which troubled this Empire before his succession, Khurásán, thanks to his wise and firm government, stood in large measure aloof, and only towards the end of his reign did it suffer at the hands of the Ghuzz Turks devastations which, frightful as they were, were eclipsed some seventy years later by the horrors of the Mongol invasion. The period which we are now considering may, therefore, fairly be called "the Period of Sanjar," and with his death the epoch of the "Great Seljuqs" came to an end. Alike in length of life and brilliant achievements, according to ar-Ráwandi's *Rdhatu's-Sudur*,<sup>1</sup> Sanjar surpassed all the other Seljuq monarchs. From the time he was made king of Khurasán by Barkiyáruq, he effected, during a period of forty years, nineteen conquests. He took Ghazna and made Bāhrāmsháh king over it, on con-

<sup>1</sup> See my *Account of a rare*  
the *J.I. A.S.* for 1902 p. 849

*Manuscript History of the Seljuqs* in



dition that he should pay him a tribute of one thousand *dīnārs* a day. He also took captive the king of Samarqand, Aḥmad Khān, who had rebelled on Barkiyāruq's death, in A.D. 1130, and subdued Sīstān and Khwārazm. Yet from the political point of view the Seljūq power was no longer what it had been in the days of Alp Arslān and Malikshāh; for, apart from the fratricidal wars which marked the beginning of this period, the catastrophe of the Ghuzz invasion with which it ended, and the revolts of various turbulent *amīrs*, which were of constant occurrence, two or three rival powers, even in Persia, were always ready to contest the supremacy of the "Great Seljūqs." Of these the most important were, in the north-east the "Kings of the mountains" of Ghūr, whose rising power gave to the House of Ghazna the *coup de grâce*; and the new dynasty of Khwārazmshāhs, or rulers of Khiva, which, with the accession of Atsiz in A.D. 1127, became a formidable rival to the Seljūqs; while in the south-east the independent Seljūqs of Kirmān held sway. Almost more dangerous, because ubiquitous, was the sect of the Ismā'īlīs or "Heretics" (*Maldhida*) of Alamūt, whose achievements, notwithstanding numerous and violent repressive measures, maintained and extended the terror which they had already established, and who became a formidable force not only in Persia but also in Syria.

In literature and science this period was as brilliant as any which preceded or followed it; the number of Persian writers,

both in prose and verse, vastly increased, while much important Arabic work continued to be produced in Persia. In the reign of Sanjar, of the great Persian poets Shaykh Farīdu'd-Dīn 'Attār (A.D. 1120) and Nidhāmī of Ganja (A.D. 1140) were born; Umar Khayyām (A.D. 1121-22), Azraqī (A.D. 1130), Mas'ūd b. Sa'd (A.D. 1131), Adīb Šābir (A.D. 1143-44), Mu'izzī (A.D. 1147-48), and Am'aq of Bukhārā (A.D. 1148-49), died; and Sanā'ī, Nidhāmī-i-'Arūḍī of Samarqand, the great Anwarī,

Rivals of the  
Seljūqs.

Literary and  
scientific  
character of the  
period.

Rashidu'd-Din Waṭwāt, the satirist Súzaní, and a host of less famous singers, flourished. Of contemporary Persian prose works, the great medical Encyclopædia entitled *Dhakhira-i-Khwārazmshāhī* (A.D. 1110), the translation of *Kallā and Dimna* by Nasru'llāh b. 'Abdu'l-Hamid (A.D. 1143-44), the *Maqámāt* of the Qādī Hamidu'd-Din Abú Bakr of Balkh (circa A.D. 1160), and the *Chahār Maqála* of Nidhāmí of Samarqand (about the same date), which will be cited at least as frequently in this chapter as in the preceding ones, are the most important. Of writers who wrote chiefly or wholly in Arabic, the great al-Ghazālí, whose death falls within this period (A.D. 1111-12), has been already mentioned; other notable persons are the philologists az-Zawzaní, at-Tabrizí, and al-Jawáliqí; the geographer al-Bakrī, the poets al-Ablwardī and at-Tughrá'í (the author of the well-known *Lamiyyatu'l-'Ajam*, or "L-poem of the Persians"), Ibn Manda, the historian of Iṣfahán; al-Qushayrī, the hagiologist and mystic; al-Harírí, the author of the celebrated *Maqámāt* (which were composed at the request of the minister and historian of the Seljúqs, Khálid b. Anúshirwán), al-Farrá al-Baghawí, and the greater az-Zamakhsharí, the commentators, al-Maydānī, the author of the celebrated collection of Arabic proverbs, and ash-Shahristānī, the author of the *Kitābu'l-Milal wa'n-Nihal*, or "Book of Sects and Schools," besides many others whom it would take too long to enumerate.

Following the plan hitherto adopted, we shall first take a general view of the political history of Persia and the neighbouring countries during this period, and shall then pass to the literary and other intellectual manifestations to which it gave birth.

Maliksháh left behind him on his death four sons—Barkı-yáruq, aged eleven or twelve, Muḥammad, who was six months younger, Sanjar, aged eight, and Mahmúd, a child of four. Of these the first, whose mother, Zubayda, was of the

House of Seljúq, was at Işfahán, his native place, when his father's death took place. Maḥmúd's mother, the astute and ambitious Turkán Khátún, who was with her infant son at Baghdád, took advantage of her position to secure his accession to the throne. The Caliph al-Muqtadí was at first unwilling to consent, on account of Maḥmúd's tender years; but the influence of the Amír Ja'far, the Caliph's son by Máh-Malik, the sister of Maliksháh, secured, it is said, by bribes and flattery, finally enabled Turkán Khátún to gain her point. No sooner had she done so than she despatched Amír Búghá post-haste to Işfahán (which he reached in a week from Baghdád) to secure the person of Barkiyáruq, whom, however, some of the sons of the late Nidhámú'l-Mulk secretly carried off under cover of the darkness of night to Sáwa, Ába and Ray, where he was proclaimed King. At the time of his coronation he was under thirteen years of age, and the great jewelled crown had to be suspended over the young head still too weak to bear its weight.<sup>1</sup> Abú Muslim, the Governor of Ray, presided over the coronation, and some twenty thousand soldiers assembled at the gates of the city to support the claims of the young King.

Meanwhile Turkán Khátún, aided by her advisers Majdu'l-Mulk of Qum, Táju'l-Mulk Abu'l-Ghaná'im, Amír Unrú Bulká, and others, the rivals and destroyers of the great Nidhámú'l-Mulk, had occupied Işfahán, against which Barkiyáruq now marched; but for a sum of 500,000 *dinárs* he consented to refrain from besieging it, and turned aside to Hamadán. Thereupon Turkán Khátún again began to intrigue against him, and, by a promise of marriage, induced his maternal uncle, Malik Isma'íl, to attack him (A.D. 1093) at Karach. Malik Isma'íl was defeated, and, on February 3rd, A.D. 1094, Barkiyáruq was formally proclaimed King at

<sup>1</sup> Cf. Ibn Hishám's Biography of the Prophet, ed. Wüstenfeld, p. 42, and the translation of this passage on pp. 128-9 of the *Prolegomena* to this volume.

Baghdád, but soon afterwards Tutush, one of his paternal uncles, raised a much more formidable rebellion, defeated and took him prisoner, and brought him to Işfahán, where, though received with apparent kindness by his younger brother Mahmud, he was imprisoned in the Kushk-i Maydán by Unru Bulká, who decided to disqualify him from again aspiring to the throne by putting out his eyes

Fortunately for him, ere this cruel intention had been carried out his brother Mahmud sickened with the small pox and died within the week, whereupon the Amírs placed Barkiyaruq once more upon the throne, and the disappearance of Turkan Khatun, who had been put to death in the autumn of A D 1094, doubtless tended to simplify matters. Barkiyáruq was in turn attacked by the disease which had proved fatal to his brother, but recovered, though his life was despaired of, and in the following year defeated and killed his uncle Tutush. Arslán Arghun, another rebellious uncle, was assassinated by one of his pages at Merv, and Barkiyaruq himself hardly escaped a similar fate at the hands of one of the "heretics" of Alamut. Shortly afterwards, having made his brother Sanjar king of Khurásán (A D 1096), Barkiyaruq returned to 'Iráq, but in A D 1099 his power was more seriously threatened by the rebellion of his brother Muhammad, who was aided by the Mu'ayyidu'l Mulk, the ablest of the late Nidhamu'l Mulk's sons, whom Barkiyáruq had, by dismissing him from his service, converted into an irreconcilable foe. This unnatural war lasted with little intermission, and with varying fortune, till A D 1103-4, and five pitched battles were fought ere a truce was patched up a year or two before Barkiyáruq's death. During this period many fierce and cruel deeds were done, Barkiyáruq's mother, Zubayda, was taken prisoner and strangled by Muhammad in her forty third year (A D 1099), Majdu'l Mulk of Qum, who had succeeded Mu'ayyidu'l Mulk as Barkiyáruq's Prime Minister, was torn to

Reign of Bar-  
k-yáruq b  
Maliksháh

pieces, notwithstanding his master's attempt to save him, by the infuriated soldiers, who suspected him of leaning towards the doctrines of the heretical Assassins; and Mu'ayyidu'l-Mulk was taken prisoner and decapitated in cold blood by Barkiyāruq. Peace was finally concluded between the two brothers in A.D. 1103-4, but towards the end of the latter year Barkiyāruq, being then but twenty-five years of age, sickened and died at Burújird, having nominated

Reign of  
Maliksháh II.  
b. Barkiyāruq.

to succeed him his little son Maliksháh II, then a child under five years of age, who, after a nominal reign of a few weeks or months, was deposed, and, after the cruel fashion of the time, deprived of his eyesight.

Muḥammad b. Maliksháh, entitled Ghiyāthu'd-Dín, who now became the practically undisputed ruler of the Persian dominions of the Seljúq Empire, reigned rather

Reign of  
Muḥammad  
b. Maliksháh.

more than thirteen years (A.D. 1105-18), during which time he sedulously strove to suppress the growing power of the Assassins, of whose development during this period we shall speak presently. Otherwise his reign was comparatively uneventful, save for his successful campaign, in A.D. 1108, against the noble Arabian Amír Ṣadaqa b. Mazyad, lord of Ḥilla and "King of the Arabs," concerning which,

Reign of  
Mahmúd  
b. Muḥammad.

*à propos* of astrologers, Nidhāmí-i-'Arúdí of Samargand has a curious anecdote.<sup>1</sup> Muḥammad was succeeded by his son Mahmúd, a boy of fourteen, who, after a brief period of misrule,<sup>2</sup> had the folly to give battle to his uncle Sanjar, the powerful ruler of Khurásán, in August, A.D. 1119, at Sáwa. The defeat which he suffered cost him less dear than was usual in those days, for Sanjar, at the intercession of his mother, received his vanquished nephew with kindness, pardoned his rash folly, delegated to him the

<sup>1</sup> See Anecdote xxix (pp. 102-104) of my translation of the *Chahár Maqála*, and also the *J.R.A.S.* for 1902, p. 605.

<sup>2</sup> Cf. Houtsma's edition of al-Bundarí, pp. 121-124, where a list of ten of the chief abuses of his short reign are enumerated.

government of 'Irâq,<sup>1</sup> over which he continued to reign for some fourteen years, and bestowed on him the hand of his daughter Mâh-Mahk Khâtûn. She died soon afterwards, and her father Sanjar, whose love for her was deep and sincere, is said to have been for some time inconsolable, and to have expressly summoned the aged poet 'Am'âq of Bukhârâ to compose a brief elegy<sup>2</sup> on her death.

Sanjar was formally proclaimed King at Baghdâd on the 4th of September, A.D. 1119, having already, as stated above, exercised sovereign sway over Khurâsân for some twenty-four years. His reign, in spite of the dark clouds which overshadowed its latter days, was on the whole brilliant and prosperous, and with him and his Court were associated Anwarî, Mu'izzî, Adîb Sâbir, and other great names amongst the Persian poets of this period. He was born in A.H. 479 (= A.D. 1086-87),<sup>3</sup> at Sinjâr in Asia Minor (after which he was named),<sup>4</sup> and died in A.H. 551 or 552 (= A.D. 1156-57), at the age of seventy-two lunar years, having reigned, as ar-Râwandî says, "61 years, 20 years over his own appanage of Khurâsân, and 41 years over the world," i.e., the whole Seljûq Empire. The troubles which darkened his later days began with the overt rebellion of Atsiz Khwârazmshâh, who declared his independence in A.D. 1140-41. In the following year he was defeated by heathen Turks, his wife was taken captive, and he lost a

Reign of  
Sanjar

<sup>1</sup> See Dawlatshâh's *Memoirs*, p. 130 of my edition, where a graphic, but probably fanciful, account of this event is given under a date which is four years too early.

<sup>2</sup> See my edition of Dawlatshâh, p. 65, ll. 1-4.

<sup>3</sup> So Ibnu l-Athîr and the *Râhatu's-Sudur*. See *J RAS* for 1902, p. 856. Bundarî (ed. Houtsma, p. 255) gives an earlier date, corresponding to February 1, A.D. 1079.

<sup>4</sup> To speak more accurately, he was given the Turkish name which most closely resembled the name of his birth place *Sanjar* in Turkish means some kind of hawk or other bird of prey. Names of animals were very commonly taken as proper names by the Seljuqs and other Turks, e.g. *Arslan* ('Lion'), *Tughri* ('Falcon'), etc.

hundred thousand of his troops, and for a while Merv, Sarakhs, Níshápúr and Bayhaq. His disastrous defeat by the Ghuzz took place in the summer of A.D. 1153, when Tús and Níshápúr were sacked, and many of their inhabitants, including some of those most celebrated for their learning and piety, were slain. He was practically a prisoner in the hands of the Ghuzz, outwardly treated with some respect, but unable to go where he would, or to protect his unfortunate people, till the autumn of A.D. 1156, when Mu'ayyidá and a few others of his old retainers succeeded, by bribing some of his Ghuzz custodians, in effecting his deliverance, and in bringing him safely to Merv, where he began to collect an army; but grief at the ruin and desolation of his country, combined with old age, caused his death a few months later. He was buried, like his grandfather, Alp Arslán, at Merv, in the building called Dawlat-Khána, which he had erected there.

Of the Seljúqs of Kirmán, four, Túránsháh (d. A.D. 1097), his son, Iránsháh (murdered in A.D. 1101 on the suspicion of leaning towards the doctrines of the Isma'ílí heretics), Arslánsháh (cousin of him last-named, d. A.D. 1142), and Mughíthu'd-Dín Muḥammad, son of Arslánsháh, who inaugurated his reign by blinding some twenty of his brothers and nephews (d. A.D. 1156), are included in the period covered by the present chapter.

Of the 'Abbásid Caliphs of Baghdád, al-Muqtadí died about the beginning of this period (A.D. 1094), and al-Muqtafí about the end (A.D. 1160); while of the three intervening Caliphs, al-Mustadhḥir died in A.D. 1118, and al-Mustarshid and his son ar-Ráshid were both assassinated by the Isma'ílís, the former (by the instigation of Sanjar, it is said) at Marágha, where he was a captive in the hands of Sultán Mas'úd the Seljúq, on Sunday, August 29, 1135; the latter, two years after he had been deposed by the same Sultán, at Işfahán, on Tuesday, June 7, 1138. The Caliphs were, indeed, at this epoch, little more than puppets

Seljúqs of  
Kirmán.

Contemporary  
Caliphs of  
Baghdád.

in the hands of the Seljuqs, so that al-Mustarshid said in a homily which he delivered at Kirmánsháh while on his way to make against their power that vain effort which cost him his life "We entrusted our affairs to the House of Seljuq, but they rebelled against us, and time lengthened over them, and their hearts were hardened, and many of them were sinners" <sup>1</sup>

The star of the House of Ghazna had long been on the wane, and the latter part of the period which now occupies our attention saw its final extinction at the hands of the "Kings of the Mountains of Ghur," those fierce and hardy Afgháns of Firuzkuh. The King of Ghazna at the time when this period opens was Ibráhím, who, to judge by an anecdote contained in the *Siyásat náma* (ed Sehefer, p 42), seems to have been a prince of some force of character. There was a dearth of bread in Ghazna, the bakers closed their shops, and the poor, in great distress, appealed to the King, who summoned the bakers before him and inquired as to the cause of this scarcity. They informed him that the Royal Baker had made a "corner" in flour in order to raise the price. Thereupon the Sultán caused the offender to be trampled to death by an elephant, his mangled body was then attached to its tusks and paraded through the city, and proclamation was made that the same fate would befall any baker who closed his shop. "That evening," says the author, "at the door of every shop were fifty maunds of bread which no one would buy."

Sultan Ibráhím of Ghazna died in A D 1099, and was succeeded by his son Mas'úd III, who died in A D 1114, and was followed in succession by his three sons, Shirzad (d A D 1115), Arslán, and Bahrámsráh, who strangled his brother and possessed himself of the throne in A D 1118, and reigned till near the end of our present period (A D 1152). His name is associated with that of the first great mystic poet of Persia, Sana'í, who composed his *Hadíqatu'l Haqlqat*, or

<sup>1</sup> See my translation of the *Chahár Maqála* Anecdote viii pp 37 38



"Garden of Truth," in A.D. 1131. His reign closed in disaster. In the autumn of A.D. 1135 Sanjar, suspecting him of disloyalty to his engagements, marched against him, and exacted an apology and a fine, and, after remaining at Ghazna for some months, returned to Balkh in July of the following year.<sup>1</sup> Some twelve years later Bahrámsháh saw fit to put to death his son-in-law, Quṭbu'd-Dín Muḥammad, a prince of the House of Ghúr, whose brothers, 'Alá'u'd-Dín Ḥusayn and Sayfu'd-Dín Súrí avenged this deed in A.D. 1148, by driving Bahrámsháh out of Ghazna, where Sayfu'd-Dín established himself as Governor for his brother, 'Alá'u'd-Dín. A conspiracy was formed against him, however, in the following winter. When the roads were blocked with snow, Bahrámsháh was invited back, and Sayfu'd-Dín, seized unawares, was paraded through the city with blackened face, mounted on a mule, and then hanged or crucified. (For this outrage a terrible retribution was exacted by 'Alá'u'd-Dín Ḥusayn in A.D. 1155, three years after Bahrámsháh had died and been succeeded by his son Khusrawsháh. The title "*Jahán-slz*" ("the World-consumer"), gained by the fierce Ghúrí is sufficiently significant of what befell the proud city of Ghazna during his three days' vengeance; but it is notable, as indicating the respect in which literature was held, that, as we are informed in the *Chahár Maqála* (p. 48 of my translation), while "he sacked Ghazna and destroyed the buildings raised by Maḥmúd, Mas'úd, and Ibráhím, he bought with gold the poems written in their praise, and placed them in his library. In that army and in that city none dared call them king, yet he himself would read that *Sháh-náma* wherein Firdawsí says:—

'Of the child in its cot, ere its lips yet are dry  
From the milk of its mother, "Maḥmúd" is the cry!  
Maḥmúd, the Great King, who such order doth keep  
That in peace from one pool drink the wolf and the sheep!"

<sup>1</sup> According to the *Jahán-gushá* of Juwaynī, Bahrámsháh fled before the Seljúq, who remarked to his staff, "There is a back whose face one will not be able to see again!"

More important in the history of Persia than the dynasties of Ghizna and Ghúr were the Khwárazmsháhs, or Kings of Khiva, who began with a favourite cup-bearer of The Khwárazmsháhs. Maliksháh named Anúshtigín in A D 1077,<sup>1</sup> and, after completely displacing the Seljuqs, their former masters and suzerains, ended with the gallant Jalálu'd-Din Mankoburní, the last bulwark of Islám against the devastating hordes of heathen Mongols (A D 1220-31). The power of this dynasty began in A D 1127 with the accession of the crafty and ambitious Atsiz, rumours of whose intentions reached Sanjar in the summer of A D 1138, and prompted him to march against Khwárazm. Atsiz was on this occasion defeated with heavy losses, which included his son,<sup>2</sup> over whom he mourned most bitterly, and Khwarazm was taken and given in fief by Sanjar to his nephew, Ghiyathu'd-Din Sulaymán Shah. But no sooner had Sanjar retired to Merv than Atsiz returned, regained possession of his capital, and sought to avenge himself by inciting the heathen of Cathay (Khatá) to attack Sanjar, whom they utterly routed in the summer of A D 1141, killing 100,000 of his soldiers, taking captive his wife, and driving the Seljuq King back on Tirmidh and Balkh, while Atsiz himself, having declared his independence, occupied Merv and killed or carried away captive a number of its leading men, including the theologian Abu'l-Fadl al-Kirmání.<sup>3</sup> This was, according to Ibnu'l-Athir, the first defeat sustained by Sanjar, and, as we have seen, was but the prelude to far worse disasters. In Nishápúr,

<sup>1</sup> According to the *Fahán gushá* of Juwayni it was a common practice of the Seljuqs to reward with such fiefs the services of their cup-bearers keepers of the wardrobe, and the like.

<sup>2</sup> According to the *Fahán gushá* of Juwayni, his name was Ilgh, and he was taken prisoner, brought before Sanjar, and, by his orders sawn in two.

<sup>3</sup> It appears, however, from Ibnu'l Athir's account (*sub anno* 536) that Atsiz originally intended to spare Merv as he had already spared Sarakhs but that the murder of some of his followers prompted him to this act of vengeance, which took place at the end of October, A D 1141.

which was occupied for a while, but otherwise unmolested, by Atsiz, Sanjar's name was suppressed in the *khutba* from May 28 till July 27, A.D. 1142. About a year after this, Sanjar again besieged Khwárazm, but, failing to take it, concluded a treaty of peace with Atsiz, whose death took place on July 30, A.D. 1156, only a short time before his rival's.

With the names of Sanjar and Atsiz<sup>1</sup> are inseparably associated the names of four great Persian poets—Mu'izzí, Anwari, Adíb Šábir, and Rashídu'd-Dín Waṭwát, whose work will be considered in detail presently. The first of these was Sanjar's poet-laureate, and his father, Burhání, held the same position.<sup>2</sup> The high honour in which he was held by his sovereign enhanced the tragedy of his death, which was caused by a stray arrow fired by Sanjar's hand in A.D. 1147-48.

The death of Adíb Šábir was yet more tragic. According to Dawlatsháh (p. 93 of my edition), he was sent by Sanjar to Khwárazm to keep a watch on Atsiz, nominally, as it would appear from Juwaynî's *Jahán-gushá*, as an ambassador. Atsiz hired two assassins to go to Merv and murder Sanjar. Adíb Šábir wrote private information of this to Sanjar, enclosing portraits or descriptions of the two assassins, and his missive was carried to Merv by an old woman in her shoe. The assassins were identified and put to death, and Atsiz, on receiving news of this, caused Adíb Šábir to be bound hand and foot and drowned in the Oxus. The date of this event is given by Dawlatsháh as A.H. 546 (= A.D. 1151-52), but according to the *Jahán-gushá*, a much better authority, it took place in or before A.H. 542 (A.D. 1147), and A.H. 538 (= A.D. 1143-44), the date given by Dr. Ethé, is still more probable.

<sup>1</sup> The author of the *Jahán-gushá* states that Atsiz was a very accomplished prince, and himself composed many quatrains and other verses in Persian.

<sup>2</sup> See pp. 35-38 *supra*, and Anecdote xvi in the *Chahár Maqála* (pp. 66-70 of my translation).

Concerning Anwarí and Rashídu'd-Dín "Watwát" ("the Swallow," so called from his small stature and insignificant appearance) I shall only mention in this place <sup>Anwarí and Rashídu'd-Dín Watwát.</sup> their connection with the campaigns discussed above. Watwát, who was the secretary and Court-poet of Atsız, had aroused the anger of Sanjar in the first instance by writing a *qaşıda*, which began—

*Chun Malik Atsız bî takhl : mulk bar amad  
Dawlat : Seljuq u al : u bî sar amad*

"When King Atsız on the throne of power ascended,  
The luck of Seljuq and his House was ended

Later, while Sanjar was besieging Atsız in the fortress of Hazár-asf (a name which, being interpreted, means "a thousand horses") in the autumn of A D 1147, he ordered Anwarí, who had accompanied him on the campaign, to compose a taunting verse, which, inscribed on an arrow, should be shot into the besieged town. Anwarí accordingly wrote —

*Ay Shah ! hama mulk : zamín hasb turást,  
Waz dawlat u ıqbál jahán kasb turást  
Imruz bî yak hamla Hazárasp bî gır !  
Fardá Khwarazm u şad hazár asf turást !*

There is little point, except the play on the name Hazárasp, in this verse, which means —

' O King ! all the dominion of earth is accounted thine,  
By fortune and good luck the world is thine acquisition  
Take Hazarasp to-day with a single assault  
And to-morrow Khwarazm and a hundred thousand horses (*sad hazár asf*) shall be thine !

The following reply from Watwát's pen was shot back on another arrow<sup>1</sup> —

<sup>1</sup> The shooting of arrows inscribed with messages into or out of a besieged town seems to have been an ancient practice in Persia. See

*Gar klišm-i-tu, ay Sháh, shawad Rustam-i-gurd,  
Yak khar zi Hazárasp-i-tu na-t'wánad burd !*

"If thine enemy, O King, were Knight Rustam himself,  
He could not carry off from thy Hazárasp (or thy thousand  
horses) a single ass !"

Thereafter Sanjar sought eagerly to capture Waṭwát, and, having at length succeeded, ordered him to be cut into seven pieces. Muntakhabu'd-Dín Badí'u 'l-Kátib,<sup>1</sup> an ancestor of the author of the *Jahán-gushá*, who relates the story, succeeded in appeasing the King by making him laugh. "O King," he said, "I have a request to prefer. Waṭwát" ("the Swallow") "is a feeble little bird, and cannot bear to be divided into seven pieces : order him, then, to be merely cut in two !" So Waṭwát was pardoned because he had enabled Sanjar to enjoy a laugh.

To complete our brief survey of the political state of Persia at this period, it remains to consider that power which, though not a kingdom, was more than Seljúq, Ghaznawí, Ghúrí, or Khwárazmsháh in the wide influence which it wielded and the terror it inspired—to wit, the Assassins, or Isma'íls of Alamút. The circumstances which led to the establishment of that power in Persia, and the change in its character wrought by the "New Propaganda" of Ḥasan-i-Šabbáh, have been already described in a previous chapter. That redoubtable heresiarch was still flourishing in the reign of Sanjar, for he did not die until the year A.D. 1124. For many years he had never stirred from the Castle of Alamút—hardly, indeed, from his own house—though his power reached to Syria, and his name was a terror throughout Western Asia. Austere in his way of living, he put to death his two sons on the suspicion of forni-

The Isma'íls  
of Alamút,  
or Assassins.

Nöldeke's *Geschichte des Artachšír-i-Pápakán*, p. 53 of the Separat-Abdruck (Göttingen, 1879).

<sup>1</sup> His life is given in vol. i of 'Awfí's *Lubábu'l-Albáb*, pp. 78-9 of my edition.

cation and wine-bibbing, and named as his successor his associate, Kiyâ Buzurg-Ummid, who died in A.D. 1137-38, and was followed by his son Muhammad, who died in A.D. 1162.

It would be impossible in a work like the present to follow in detail the history of the Assassins or Isma'îlîs of Alamût

during the period which we are now considering, but the sect is so interesting and characteristic a feature of the times that certain manifestations of

their activity must needs be recorded in order to present a true picture of the age. Under almost every year in the great chronicle of Ibnu'l-Athîr mention occurs of the name of this redoubtable organisation, which, on the death of the Fâtimid Caliph al-Mustansir, definitely severed its connection with the parent sect of Egypt and North Africa. Their political power began with the seizure of the mountain-stronghold of Alamut ("the Eagle's teaching," *al-shâr'ât*) in A.H. 483 (= A.D. 1090-91), which date, by a curious coincidence noticed by most Persian historians of the period, is exactly given by the sum of the numerical values of the letters composing this word. Their first great achievement was the assassination, two years later, of the Nidhâmu'l-Mulk, which was followed at short intervals by the assassination of Barkiyâruq's mother's uncle, 'Abdu'r-Rahmân as-Sumayrânî (A.D. 1097);<sup>1</sup> Unrû Bulkâ (A.D. 1100); Jânîhu'd-Dawla, in the mosque at Hims (A.D. 1102); the Qâdî Abu'l-'Alâ Sa'id of Nishâpûr (A.H. 1105-6); Fakhru'l-Mulk, one of the sons of the Nidhâmu'l-Mulk (A.D. 1106-7); the *qâdî*, or judges, of Isfahân and Nishâpûr, and 'Abdu'l-Wâhid of Ruyan in Tabaristân (A.D. 1108-9); Mawdûd, in the Mosque of Damascus (A.D. 1113-14); Ahmadîl b. Wahsûdân, in Baghdâd (A.H. 1116-17); the Qâdî Sa'id al-Hirawî at Hamadân (A.D. 1125-26); 'Abdu'l-Latif b. al-Khujandî (A.D. 1129); the Fâtimid Caliph al-Âmir bi'Âmrillâh (A.D. 1130); Abû

<sup>1</sup> There is some doubt about this date, the event being otherwise referred to the years 1122-23.

'All b. Afdal, the *wazîr* of his successor and cousin, al-Hâfidh (A.D. 1132); the 'Abbâsid Caliph al-Mustarshid (A.D. 1135); his son and successor, ar-Râshid (A.D. 1137-38); Jawhar, a favourite courtier of Sanjar (A.D. 1139-40), and many other persons of lesser note. Of course there were savage reprisals on the part of the orthodox: thus we read of a persecution of "heretics and free-thinkers" at Nîshâpûr in A.D. 1096; of a massacre of Bâtînis ordered by Barkiyâruq in June, A.D. 1101; of the crucifixion of Sa'du'l-Mulk, the *wazîr*, with four Bâtînis, and of the notorious Ibn 'Aţţâsh and some of his followers in A.D. 1106-7; of a massacre of seven hundred Bâtînis at Âmid in A.D. 1124; of a yet greater slaughter of them by Sanjar in A.D. 1127, 'to avenge the death of the minister Mu'înu'l-Mulk; and of 'Abbâs of Ray, one of their most relentless foes, killed in A.D. 1146-47, who used to build pyramids of their skulls.

As has been already said, the civil wars which prevailed during the earlier part of this period enabled the Assassins to establish and consolidate their power in a way which would otherwise have been impossible. Barkiyâruq, indeed, was accused of being in sympathy with them, or at least of allowing them a large measure of toleration in return for their support or benevolent neutrality. Under the year A.H. 494 (A.D. 1100-1) Ibnu'l-Athîr tells us that, having taken prisoner Mu'ayyidu'l-Mulk, one of the sons of the Nidhâmu'l-Mulk, Barkiyâruq reviled him for having made this assertion, and then slew him with his own hand.<sup>1</sup> In the same year, when he marched against his brothers Sanjar and Muḥammad at Baghdâd, and the two armies confronted one another across the Tigris, the enemy taunted him and his soldiers with cries of "*Yâ Bâtîniyya!*" ("O Bâtînis!"). The massacre of Bâtînis which he ordered about this time was probably intended to dispel from the minds of his subjects this

<sup>1</sup> For a somewhat different account, given in the *Râḥatû's-Şudûr*, see the *J.R.A.S.* for 1902, pp. 603-604.

dangerous belief, a belief which might easily have led to his murder or deposition, as happened in the case of Ahmad Khán, the ruler of Samarqand, and Írânsháh, the Seljúq prince of Kirmín, both of whom, not to mention numerous ministers and statesmen, like the Majdu'l-Mulk, suffered this fate because they were suspected of sympathy with the heretics. Such fear prevailed that it was not uncommon for those who had reason to dread the vengeance of the Assassins to wear a shirt of mail under their clothes, as was the custom of Bulká; but one day he omitted this precaution, and paid for his negligence with his life. Even when captured and put to death—often with torture—the *fidá'is* of the Assassins often managed to wreak a further vengeance on their foes, as did the murderer of Fakhru'l-Mulk, who, being brought before Sanjar and interrogated, denounced as confederates of his order a number of prominent *amirs* and officers of the Court, who, though probably innocent, shared his fate.

One of the most curious episodes connected with the history of these formidable heretics is very fully described by the author of the *Ráhatu'l-Sudúr* (see *J.R.A.S.* for 1902, pp 606–609) and by Ibnu'l-Athír; I mean the events which culminated in the destruction of the Assassin stronghold of Sháh Dîzh or Dîzh-i-Kúh near Isfahán, the crucifixion of Ibn 'Aqtásh and the slaughter of a great number of his followers, which occurred in the spring of A.D. 1107. 'Abdu'l-Malik 'Aqtásh, the father of the above-mentioned Ahmad b. 'Aqtásh, was a man of letters resident in Isfahán, who, being persecuted there on account of his Shí'ite sympathies, fled to Ray, came under the influence of Hasan-i-Sabbáh, and embraced his doctrines.<sup>1</sup> "I have fallen in with the Grey Falcon," he wrote to one of his friends, "and this hath compensated me for what I have left behind." His son, who was a linen merchant, professed

<sup>1</sup> According to Ibnu l-Athír and other authorities, 'Abdu'l-Malik 'Aqtash was the teacher, not the pupil, of Hasan i-Sabbáh

Episode in the  
his ory of the  
Assassins at  
Isfahán.



the greatest detestation for the father's heretical doctrines, and was consequently suffered to remain unmolested.

Close to Işfahán stood the Castle of Dizh-i-Kúh, built by Maliksháh and named therefore Sháh-dizh, "the King's Fortress." In it were stored arms and treasure, and there dwelt certain of the royal pages and girls attached to the Court, guarded by a company of Daylamí soldiers. Thither Ibn 'Aţţásh, under the pretence of giving lessons to these young people, used to repair, and gradually, by means of fair words and presents, he succeeded in bringing over the garrison to his allegiance.

He next established a mission-house in the Dasht-i-gúr, hard by the gates of the city ; and such was his success that the number of his converts and adherents ultimately reached thirty thousand, according to the statement of our historian. About this time the people of Işfahán began to be alarmed by repeated mysterious disappearances of their fellow-citizens. The mystery was ultimately solved by a poor beggar-woman, who, craving an alms from a certain house, and hearing from within a lamentable groaning and wailing, exclaimed, "May God heal your sick !" But when an attempt was made by the inmates of the house to induce her to enter, on the pretext of giving her food, she became suspicious, fled, and gave the alarm. A crowd soon surrounded the house, broke open the door, and found within in the cellars a horrible sight ; for there against the walls and on the floor they beheld some four or five hundred unfortunate victims—some slain, some crucified, of whom a few still breathed—amongst whom many of those who had lately been missed by their friends were identified. The house in question belonged to a blind man named 'Alawí Madaní, and was a meeting-place of the Assassins. This man, staff in hand, used, about nightfall, to take his stand at the end of the long, dark lane which led to the house, and cry out, "May God pardon him who will take the hand of this poor blind man and lead him to the door of his dwelling in this

'lane!" So the unsuspecting victim who charitably complied with this request was lured to his destruction, for when he had come to the end of the lane he was seized by a number of the blind man's confederates, cast into the cellar, and there done to death. And this had been going on for several months ere the terrible discovery above mentioned was made. Vengeance swiftly followed, 'Alawî Mâzînî, his wife, and some of his accomplices being hurned to death in the market place. Suspicion was rife, and fell, amongst others, upon the minister Sa'du'l Mulk, but the King, whose confidence he enjoyed, refused at first to believe in his guilt. The Castle of Dîzh-i-Kuh had at this period been besieged for some time, and Ibn 'Aqîsh, being nearly at the end of his resources, sent a secret message to Sa'du'l Mulk to the effect that he could hold out no longer and desired to surrender. "Be patient for a week," Sa'du'l-Mulk replied, "until I destroy this dog" (meaning the King). His plan was to take advantage of the King's habit of being bled every month to destroy him by poisoning the lancet used by the surgeon-barber, whom he succeeded in bribing to his purpose. The plot, however, was communicated by his chamberlain, who shared all his secrets, to his beautiful wife, who told her paramour, who told an officer of Sharafu'l Mulk, who told the King. So the King summoned the surgeon-barber, and, on his arrival, caused him to be scratched with his own knife, whereupon, as the poison took effect, he turned black and soon expired in great agony.

Then the King was convinced of the guilt of his minister, whom he hanged or crucified together with four of his accomplices, including one Abu'l 'Alâ al-Mufaddal. Two days after this Ibn 'Aqîsh surrendered the Castle of Dîzh-i-Kuh. He was paraded on a camel through the streets of Isfahân, a spectacle for thousands, pelted with mud and dirt, and mocked in derisive verses, of which a specimen (in dialect) is given in the *Rûl-atu'l Şudur*, afterwards he was crucified, and hung on



condition of Persia during the period of Sanjār and his brothers, we may turn to the literature of this epoch (The Literary History of the Period. great increase in the number of Persian poets, and the growing employment of Persian instead of Arabic as the literary language of Irān, will, on the one hand, oblige us to confine our attention to the most celebrated poets, and, on the other, will permit us to concern ourselves less and less with Arabic writings. Let us first consider the most notable Persian poets, arranging them approximately in chronological order.

Saná'i of Ghazna or Balkh,<sup>1</sup> whose proper name was Abu'l-Majd Majdud b. Ādam, is the first of the three great mystical Sana'i. *mathnawi*-writers of Persia, the second being Shaykh Faridu'd-Dīn 'Attār, and the third Jalalu'd-Dīn Rumī, who, though by far the greatest, had the humility to write —

✓ { 'Attār ruh bud, u Saná : du chashm : u,  
Ma az pay : Saná : u 'Attār ámadim.

"'Attār was the Spirit, and Sana : its two eyes,  
We come after Sana : and 'Attār'

Of Saná'i's life we know very little, save that he was attached, at any rate during its earlier period, to the Court of Bahrám-sháh, for the account of his conversion from the worldly state of a Court-poet to the higher life of the mystic given by Dawlatshah (pp 95-97), and reproduced by Ouseley in his *Lives of the Persian Poets* (pp 184-187), is not deserving of much attention, while neither his own preface to the *Hadīqa*, nor that of his disciple Muhammad b 'Alī Raqqám<sup>2</sup> throw much light on his circumstances, save that they tend to confirm, as Rieu points out, the statement made by Jamī that the

<sup>1</sup> On p 81 of the Persian lithographed edition of his *Diwān* Sana : speaks of Balkh as glorying in his fame

<sup>2</sup> The contents of these prefaces are briefly described by Rieu in his *Persian Catalogue*, p 550

poet wrote the *Ḥadiqa*, his best-known work, in his old age, and died almost immediately after its completion in A.D. 1131. 'Awfi in his *Lubābu'l-Albāb* (vol. ii, p. 252 of my edition) gives, as usual, no biographical information whatever; while certain facts to which Ethé has called attention<sup>1</sup> are in contradiction with the chronological data deducible from the prefaces to the *Ḥadiqa*, and tend to show that the poet survived Mu'izzī and did not die much before A.D. 1150.

Sanā'ī's work, so far as it has come down to us, consists of seven *mathnawīs* and a *diwān*. Of the former the *Ḥadiqatu'l-Ḥaqīqat* ("Garden of Truth") is the only one which is at all celebrated; the other six, viz., the *Tarīqu't-Tahqiq* ("Path of Verification"), *Gharīb-nāma* ("Book of the Stranger"), *Sayru'l-'ibād ila'l-Ma'ād* ("Pilgrimage of [God's] servants to the Hereafter"), *Kār-nāma* ("Book of Deeds"), *Ishq-nāma* ("Book of Love"), and *Aql-nāma* ("Book of Reason"), are very rare, and I have never seen them.<sup>2</sup> Manuscripts of the *Diwān* are not common, but it has been lithographed at Ṭih-rān in A.H. 1274 (= A.D. 1857-58). This edition comprises 271 pages, each containing some 45 couplets—in all, perhaps, some twelve thousand *bayts* distributed amongst the *qaṣīdas*, *tarjī'-bands*, *tarkīb-bands*, *ghazals*, and *quatrains* which compose the whole. The *Ḥadiqa* is much the most frequently met with of all Sanā'ī's works, and there exists a very fair Oriental edition, lithographed at Bombay in A.H. 1275 (= A.D. 1859). We shall confine our remarks to it and the *Diwān*.

The *Ḥadiqa*, dedicated to Bahramshāh, Sultān of Ghazna, is a moral and ethical rather than a purely mystical poem of about eleven thousand verses, divided into ten books, the first in praise of God, the second in praise of the Prophet,

<sup>1</sup> *Catalogue of Persian MSS. of Bodleian Library*, col. 463; *Catalogue of India Office Library*, col. 571.

<sup>2</sup> They are all contained in No. 3,346 of the India Office Persian MSS. (Ethé, No. 914), and other copies of all save the *Gharīb-nāma* exist in the same collection.

the third on Reason, the fourth on the excellence of Knowledge, the fifth on Carelessness, the sixth on the Heavens and Zodiacal Signs, the seventh on Philosophy, the eighth on Love, the ninth on the poet's own condition and circumstances, and the tenth in praise of Bahrámsihāh, Sultān of Ghazna. The poem is written in a halting and unattractive metre, and is in my opinion one of the dullest books in Persian, seldom rising to the level of Martin Tupper's *Proverbial Philosophy*, filled with fatuous truisms and pointless anecdotes, and as far inferior to the *Mathnawī* of Jalālu'd-Dīn Rūmī as is Robert Montgomery's *Satan* to Milton's *Paradise Lost*. The following parable, illustrating the impossibility that man should be able to form more than a partial and distorted conception of God, may be taken as, on the whole, a favourable specimen.—

#### ABOUT THE COMPANY OF BLIND MEN AND THE CHARACTERISTICS OF THE ELEPHANT.\*

"Not far from Ghūr once stood a city tall  
Whose denizens were sightless one and all,  
A certain Sultan once, when passing nigh,  
Had pitched his camp upon the plain hard by,  
Wherein, to prove his splendour, rank and state,  
Was kept an elephant most huge and great.  
Then in the townsmen's minds arose desire  
To know the nature of this creature dire  
Blind delegates by blind electorate  
Were therefore chosen to investigate  
The beast, and each, by feeling trunk or limb,  
Strove to acquire an image clear of him  
Thus each conceived a visionary whole,  
And to the phantom clung with heart and soul

When to the city they were come again,  
The eager townsmen flocked to them amain

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\* For the text see pp 9-10 of the Bombay lithographed edition of  
A H 1275

Each one of them—wrong and misguided all—  
 Was eager his impressions to recall.  
 Asked to describe the creature's size and shape,  
 They spoke, while round about them, all agape,  
 Stamping impatiently, their comrades swarm  
 To hear about the monster's shape and form.

Now, for his knowledge each inquiring wight  
 Must trust to touch, being devoid of sight,  
 So he who'd only felt the creature's ear,  
 On being asked, 'How doth its heart appear?'  
 'Mighty and terrible,' at once replied,  
 'Like to a carpet, hard and flat and wide!'

Then he who on its trunk had laid his hand  
 Broke in: 'Nay: nay! I better understand!  
 'Tis like a water-pipe, I tell you true,  
 Hollow, yet deadly and destructive too';  
 While he who'd had but leisure to explore  
 The sturdy limbs which the great beast upbore,  
 Exclaimed, 'No, no! To all men be it known  
 'Tis like a column tapered to a cone!'

Each had but known one part, and no man all;  
 Hence into deadly error each did fall.  
 No way to know the All man's heart can find:  
 Can knowledge e'er accompany the blind?  
 Fancies and phantoms vain as these, alack!  
 What else can you expect from fool in sack?  
 Naught of Almighty God can creatures learn,  
 Nor e'en the wise such mysteries discern."

The *Diwân*, in my judgment, contains poetry of a far higher order than the *Ḥadīqa*; so much higher that one might almost be tempted to doubt whether the same author composed both, were it not for the unquestionable fact that Persian poets seldom excel in all forms of verse, so that, to take one instance only, the *qaṣīdas* of Anwarī excel those of Ḥāfidh by as much as the *ghazals* of Ḥāfidh excel those of Anwarī. The following specimens from the *Diwân* of San'ā'i must suffice, though his work in this field well deserves a closer and more extended examination:—

"Boast not<sup>1</sup> dervish-hood unless the store of storelessness<sup>2</sup> be  
 thine  
 Neither rogue like deck thy visage, nor like craven heart  
 repine  
 Either woman like adopt the toilet tricks of paint and scent,  
 Or like men approach the field, and cast the ball across the  
 line<sup>3</sup>  
 All thou see'st beyond thy lusts is Heaven, clasp it to thy soul:  
 All thou findest short of God's an idol; break it, crush it fine!  
 Dance when like the headsman's carpet heart and soul lie  
 'neath thy feet.  
 Clap thy hands when earth and heaven in thy grasp thou dost  
 confine!  
 From the bowers of meditation raise thy head, that thou mayst  
 see  
 Those who still, though slain, are living,<sup>4</sup> rank on rank and line  
 on line  
 There are those who, like Husayn, have fallen by the tyrant's  
 sword,  
 Here are these who, like Hasan, by poison met their fate  
 malign  
 Wondrous is the zeal of Faith, wherein, like candle, waxing  
 faint,  
 By removal of thy head thy radiance doth brighter shine<sup>5</sup>  
 For the Jew in this arena fearless casts himself amain,  
 And the Brahmin in this temple burns his idol at the shrine

\* \* \* \* \*

Years are needed ere the sunshine, working on the primal rock,  
 Yemen's blood stone or Badakhshan's rubies can incarnadine  
 Months are needed ere, by earth and water fed, the cotton seed  
 Can provide the martyr's shroud, or clothe the fair with rai-  
 ment fine  
 Days are needed ere a handful of the wool from back of sheep  
 Can provide the ass's halter, or the hermit's gabardine

---

<sup>1</sup> The text of this poem, of which only a portion is here given, will be found on p. 80 of the lithographed edition

<sup>2</sup> That is, the treasure of poverty for God's sake

<sup>3</sup> Allusion is here made to the game of polo

<sup>4</sup> Alluding, probably, to *Qur'ân*, iii, 163 "And deem not dead those slain in God's way, nay, they are living, provided for by their Lord."

<sup>5</sup> Cf. p. 155 *supra*, and n. 1 *ad calc.*



Lives are needed ere, by Nature's kindly fostering, the child  
 Can become a famous poet, or a scholar ripe and fine.  
 Ages needs must pass before a Bu'l-Wafá or an Uways<sup>\*</sup>  
 Can arise from Adam's loins to glorify the Might Divine."

The following little *ghazal*, or ode, is also his (p. 168 of the lithographed edition) :—

"That heart which stands aloof from pain and woe  
 No seal or signature of Love can show :  
 Thy Love, thy Love I chose, and as for wealth,  
 If wealth be not my portion, be it so !  
 For wealth, I ween, pertaineth to the World ;  
 Ne'er can the World and Love together go !  
 So long as Thou dost dwell within my heart  
 Ne'er can my heart become the thrall of Woe."

Here is another specimen of Saná'í's lyrical verse (p. 206) :—

"Darling, my heart I gave to thee—	Good-night ! I go.
Thou know'st my heartfelt sympathy—	Good-night ! I go.
Should I behold thee ne'er again	'Tis right, 'tis right;
I clasp this Hour of Parting tight—	Good-night ! I go.
With raven tress and visage clear,	Enchantress dear,
Hast made my daylight dark and drear :	Good-night ! I go.
O Light of Faith thy Face, thy hair	Like Doubt's Despair <sup>*</sup>
Both this and that yield torment rare—	Good-night ! I go.
Therefore 'twixt Fire and Water me	Thou thus dost see,
Lips parched and dry, tear-raining eye :	Good-night ! I go."

These specimens, selected almost at random, display both grace and originality ; and there are probably few unexplored mines of Persian poetry which would yield to the diligent seeker a richer store of gems.

<sup>\*</sup> Uways al-Qaraní was a well-known saint and mystic, whose biography stands second in Shaykh Faridu'd-Dín 'Attár's "Memoirs of the Saints" (*Tadhkiratu'l-Awliyá*, pp. 15-24 of Mr. R. A. Nicholson's forthcoming edition). Abu'l-Wafá the Kurd is no doubt another Şúfí saint, but I have not been able to identify him.

Abú Bakr (or Abu'l-Mahásin) Azraqí, son of Isma'íl the bookseller of Herát, in whose house Firdawsí is stated by the author of the *Chahár Maqála*<sup>\*</sup> to have concealed himself for six months after he had incurred the anger of Sultán Mahmud of Ghazna, is best known (thanks to Jámí and Dawlatsháh) for the somewhat dubious literary performance<sup>2</sup> which, in conjunction with the happily-improvised quatrain given in chapter 1 (p 39 *supra*), is said to have secured him the favour and patronage of the Seljuq Prince Tughánsháh. He was famous in his own day as a *qasída*-writer and panegyrist, and is placed by 'Awfí (vol II, p 88 of my edition) only a little below the younger but more eminent Mu'izzí. Panegyrics, however grateful they may be to those whose praises they celebrate, and however much they may enrich their authors, for obvious reasons seldom interest posterity to the same extent as verse which appeals to the human heart for all time, and so it happens that Azraqí, like many of his more famous rivals, is to most Persian readers little more than a name, and that copies of his collected poems are exceedingly rare. Dawlatsháh, though he consecrates to Azraqí a separate notice (pp 72-73 of my edition), cites of his verse only the quatrain to which allusion has been already made, but 'Awfí (vol II, pp 86-104) quotes several long poems of his in full, and another long *qasída* which he composed in praise of Amíránsháh, one of the Seljuq Princes of Kirmán, will be found in Muhammad Ibráhm's History of that dynasty (ed Houtsma, pp 14-16). As we possess hardly anything of Azraqí's work except *qasídas*, and as these are very difficult to translate, and, as a rule, unreadable when translated, I shall follow Dawlatsháh's example and pass on to another poet.

<sup>\*</sup> See p 81 of the separate reprint of my translation

<sup>2</sup> Viz the *Alfiyya Shalfiyya* of which the nature is sufficiently indicated by 'Awfí (*Lubáb*, vol II p 87 of my edition) as well as by the authorities mentioned in the text. I give the title as it occurs in the texts, but I believe it should be *Alfiyya 1-Shalaqiyya*

Mas'úd-i-Sa'd-i-Salmán<sup>1</sup> (*i.e.*, Mas'úd the son of Sa'd the son of Salmán) deserves to be remembered, if for no other reason, for some original and pathetic verses which he wrote while imprisoned in the Castle of Náy by command of Sultán Ibráhím of Ghazna, who suspected him of intriguing with the Seljúq King Maliksháh. Of these verses the author of the *Chahdr Maqdla*, who records the story (pp. 72-75 of the separate reprint of my translation), says that, whenever he read them, his skin would creep and his eyes fill with tears at their eloquence and pathos. He quotes two of these *Habsiyyát*, or "Songs of Captivity," of which the first, a quatrain, is as follows :—

"O King, 'tis Maliksháh should wear thy chain,  
That royal limbs might fret with captive's pain,  
But Sa'd-i-Salmán's offspring could not hurt,  
Though venomous as poison, thy domain !"

The second fragment runs thus :—

"Naught served the ends of statesmen save that I,  
A helpless exile, should in fetters lie,  
Nor do they deem me safe within their cells  
Unless surrounded by ten sentinels,  
Which ten sit ever by the gates and walls,  
While ever one unto his comrade calls :  
'Ho, there ! On guard ! This cunning rogue is one  
To fashion bridge and steps from shade and sun !'<sup>2</sup>  
Why, grant I stood arrayed for such a fight,  
And suddenly sprang forth, attempting flight,  
Could elephant or raging lion hope,  
Thus cramped in prison-cage, with ten to cope ?  
Can I, bereft of weapons, take the field,  
Or make of back or bosom bow and shield ?"

<sup>1</sup> Since writing this, I have published in the *J.R.A.S.* for October, 1905 (pp. 693-740), and January, 1906 (pp. 11-51), a translation of an excellent monograph on this poet written in Persian by my learned friend Mírzá Muḥammad b. 'Abdu'l-Wahháb of Qazwín. To this the more studious reader should refer, since it not only supplements, but in some cases corrects, the account here given.

<sup>2</sup> *I.e.*, bridges of the shadows and ladders of the sunbeams.

The King, however, remained obdurate till his death, and Mas'úd languished in captivity for twelve years.

The following poem by Mas'úd is given by Dawlatsháh (pp. 47-48 of my edition):—

“When I saw with eyes discerning that this World's the Home  
of Woe,  
And that o'er the best and noblest Death his cerement doth  
throw,  
And that Fate, false friend, to cheat me and to rob me did  
propose,  
Then from off Ambition's sick-bed wholly cured, thank God, I  
rose;  
To the drug-shop of Repentance hastened, and did there be-  
seech  
Tonic medicines to give me strength to practise what I preach.  
Therefore now this tongue, which lately sang the praise of  
earthly Kings,  
Unto God, the King Eternal, humble praise as tribute brings,  
And my voice, retuned, melodious with a newer, nobler tale,  
In the Garden of the Prophet hath become a nightingale,  
And the glorious apparel, and the silken robes of yore,  
Now a wider-seeing wisdom puts away for evermore

Five yards of wool or cotton are sufficient to contain  
A body free from vain desires, a calm untroubled brain  
Long while the praise and service of princes was my care;  
To God I now will offer my service and my prayer!”

Dawlatsháh adds that Mas'úd was a native of Gurgán, and his father Sa'd, according to Dr. Ethé (p. 256 of his article in the *Grundriss*) was in the service of the Ziyárid princes of that little kingdom. “Men of letters and poets of distinction,” adds the Persian biographer, “have a high opinion of his verse, so that Falakí [of Shírwán], while lauding his own genius, thus alludes to Mas'úd's poetry —

“Had Mas'úd such cunning in verse as is mine, from the Land  
of the Dead

Sa'd-i-Salmán, his father, would come, and blessings invoke on  
his head.”

The poet's death took place either in A.D. 1121, or, more probably, in A.D. 1131.

Abú Ṭáhir al-Khátúní is chiefly remarkable as the author of what must at present be regarded as the oldest Biography of

Persian poets of which we possess any definite record, though unhappily the work itself is no longer known to exist. It is twice referred to by Dawlatsháh (pp. 29 and 58 of my edition), who cites it as authority for two of his statements, but if he really had access to the book it is surprising that he did not make greater use of it, and it seems probable that he only quotes it at second hand. Hájji Khalífa also mentions it in his great bibliography (ed. Flügel, vol. vi, p. 152, No. 13,026), adding that it was written in Persian, but omitting the date of the author's death, which he was presumably unable to discover. Mention is also made of al-Khátúní in several places in al-Bundárí's *History of the Seljúqs* (ed. Houtsma, pp. 89, 105-108, 110, 113). Thence we learn that he wrote against one of Muḥammad b. Maliksháh's Ministers a diatribe entitled *Tanzir'u'l-Waziri 'z-ziri'l-khinzir*, and that he was one of the most eminent men and wittiest writers of his time.<sup>1</sup> Several of his satirical verses are quoted, but unfortunately those which he composed in Persian have been turned into Arabic. He flourished in the early part of the twelfth century of our era (A.H. 500), and seems to have derived the title of al-Khátúní from the fact that he was in the service of Gawhar Khátún, the Sultán's wife. One of his Persian verses is cited in Asad's *Lughat* (ed. Horn, p. 31), but the editor's conversion of Khátúní into Hánútí is indefensible.<sup>2</sup> The largest number of his Persian verses is, so far as I know, contained in the very

<sup>1</sup> According to Riḍá-qulí Khán's statement in vol. i of the *Majma'u'l-Fuṣalá* (p. 66), where some of his verses are cited, he also composed a History of the Seljúqs, which is, perhaps, the *Ta'rikh-i-Salájíq* referred to by Dawlatsháh.

<sup>2</sup> See p. 23 of Horn's Preface.

rare Persian work on Prosody and Poetry by Shams 1 Qays (Or 2,814 of the British Museum)<sup>1</sup> Mention is also made of him in al Rāwandī's *Rdhatu'ṣ-Sudur* (J R A S for 1902, p 598) as keeping the register of the game killed in the chase by Malikshāh That he was in his time eminent in several ways is very clear from the older authorities, and it is curious that so little mention is made of him in more modern works, while the loss of his *Mandqibu'sh-Shu'ard*, or Biographies of the Poets, can only be described as a literary catastrophe A somewhat coarse Persian epigram of two *bayts*, in which he satirises the stinginess of the Minister Majdu'l Mulk of Qum, is also given in the *Rdhatu'ṣ-Sudur* (J R A S for 1902, p 600)

Amir Mu'izzī, the poet laureate of Sanjar, had already established his reputation as a poet in the reign of Malikshāh, from whose title *Mu'izzu'd Dīn* ("the Glorifier of Religion") he derived his *nom de guerre*, as he himself relates in an anecdote contained in the *Chahār Maqala* and already cited in full in chapter 1 (pp 35-38) of this volume He is called by the author of that work (p 55 of my translation) "one of the sweetest singers and most graceful wits in Persia, whose poetry reaches the highest level in freshness and sweetness, and excels in fluency and charm" 'Awfi says (*Lubab*, vol II, p 69) that three Persian poets attained, under three different dynasties, to a consideration and wealth beyond compare, namely, Rudagī under the Sāmānids, 'Unsurī under the Sultāns of Ghazna, and Mu'izzī under the House of Seljuq But Mu'izzī's end was a sad one, for he was accidentally shot by Sanjar while the latter was practising archery Such, at least, is the ordinarily accepted story, but others say that he was only wounded, and recovered from his

<sup>1</sup> This work of which the full title is *al Mu'ajjam fi Ma d'yīn Ash īrī l Ajam* is now in process of publication for the Gibb Memorial Series at Beyrouth

wound, in support of which view Riḍā-qull Khān (*Majma'ul-Fuṣahā*, vol. i, p. 571) cites the following verse, which, if genuine, certainly seems to bear out this view:—

“*Minnat Khudūy-rā, ki bi-ll-r-i Khudūyagān*  
*Man banda bi-gunah na-shudam kushla rāyagān!*”

“Thanks be to God that by the arrow of His Majesty  
 I the innocent servant was not slain to no purpose!”

The same authority gives A.H. 542 (=A.D. 1147-48) as the year of his death, and quotes a few verses in which Sanā'i mourns his loss. He adds that in the *ghazal* he follows the style of Farrukhī, and in the *qasīda* that of 'Unṣurī. Here is a fairly typical fragment from one of Mu'izzī's *ghazals*:—

“Her face were a moon, if o'er the moon could a cloud of  
 musk blow free;  
 And her stature a cypress, if cypresses bore flowers of anemone.  
 For if to the crown of the cypress-tree could anemone-clusters  
 cling,  
 Perchance it might be accounted right such musk o'er the  
 moon to fling.  
 For her rounded chin and her curvéd tress, alack! her lovers  
 all  
 Lend bended backs for her polo-sticks, and a heart for the  
 polo-ball!  
 Yet if hearts should ache through the witchery of the Hárut-  
 spells of her eye,  
 Her rubies twain are ever fain to offer the remedy.”

When 'Awfī remarks (p. 69 of vol. ii of my edition of the *Lubdbu'l-Albāb*) that with Mu'izzī “the child of Rhetoric reached maturity,” he probably means that in his verse for the first time we find in constant use all the once original and striking, but now hackneyed, similes with which every student of Persian poetry is familiar. Thus in the four couplets cited above we have the familiar comparison of a beautiful face to the moon, of a mass of black and fragrant hair to

musk, of a tall and graceful figure to the cypress, of red cheeks to the anemone (*ldla*),<sup>1</sup> of the chin and the heart respectively to a ball, of the back of one bent down by age or sorrow to a polo-stick, of the lips to rubies, and of witching eyes to Hārūt, the fallen angel, who teaches magic to such as seek him in the pit where he is imprisoned at Babylon.

Here is another of his odes (*Lubdh*, vol. ii, p. 73) :—

"Since that sugar-raining ruby made my heart its thrill,  
Hath mine eye become a shell to harbour pearls withal.  
Yea, as oysters filled with pearls must surely be the eyes  
Of each lover who for those sweet sugar-liplets sighs.  
Yet the shafts of thy narcissus-eye blood drinking fail  
To transfix my heart protect'd by thy tresses' mail.  
Picture fair, by whose beloved presence by me here  
Seems my chamber now like Farkhār, now like far Cash-  
mere,  
If thy darkling tresses have not sinned against thy face  
Wherefore hang they, head-dependent, downward in dis-  
grace?  
Yet, if sin be theirs, then why do they in heaven dwell,  
Since the sinner's portion is not Paradise, but Hell?"

Again we are met by a whole string of the conventional similes of Persian erotic verse. the tearful eye is the pearl-yielding oyster-shell; sugar-raining rubies are sweet red lips; the narcissus is the eye, called "blood-drinking" or "blood-thirsty" because it wounds the hearts of lovers, plaited hair is curiously likened to chain armour; the beloved is a "picture" or "idol" more beautiful than the Manichæan pictures (*Arxhang-i-Mânl*) of Transoxiana or the idols of India; and the sweet face of the beloved is Paradise. In short, it would not surprise me to learn that almost every simile employed by the later love-poets of Western Asia had been

<sup>1</sup> *Ldla* often translated "tulip," is really the scarlet anemone which gives such beauty to the Persian hills in spring time. *Ldla ruh*, "with cheeks like the red anemone" (whence Moore's familiar "Lalla Rookh"), is one of the commonest attributes of beauty with the Persian poets.



## THE PERIOD OF SANJAR

employed by Mu'izzî, and that most of them were first invented and brought into use by him. This perhaps, if true, accounts in some measure for his high reputation in his own country, for to us, who are sufficiently familiar with Hâfidh and other comparatively modern poets, Mu'izzî, unless we keep constantly in mind the epoch at which he flourished, does not appear as a poet of striking power or originality. Let us therefore turn to another poet whom we have already had occasion to mention in this chapter, Rashîdu'd-Dîn *Waṭwāt* ("the Swallow").

Rashîd-i-Waṭwāt, whose proper name was Muḥammad b. 'Abdu'l-Jalîl al-'Umarî (so-called because he claimed descent from the Caliph 'Umar), was by profession a scribe

Rashîdu'd-  
Dîn Waṭwāt.

or secretary (whence he is often called *al-Kâtib*), and, besides his poetry, was the author of several

prose works, of which the most celebrated are the *Ṣad Kalîma*, or "Hundred Sayings," of the Four Caliphs,<sup>\*</sup> paraphrased and explained in Persian, and a well-known work on Rhetoric and Poetry entitled *Hadd'iqu's-Sihr*, or "Gardens of Magic," which latter, based, I believe, on the lost *Tarjumanu'l-Balaghât* ("Interpreter of Eloquence") of Farrukhî, has been lithographed in Persia, and is one of the most useful manuals on the *Ars Poetica* of the Persians. He was nicknamed "the Swallow" (*Waṭwāt*) on account of his small size and insignificant appearance, but, according to Dawlatshâh, his tongue was as sharp as it was active, and made him many enemies. Once, according to this biographer, he was disputing in an assembly at which his sovereign and patron Atsiz Khwârazmshâh was present. It chanced that an ink-bottle stood before him, and Atsiz, amused at the violent torrent of words which issued from so small a body, exclaimed in jest, "Take

<sup>\*</sup> Manuscripts of the complete work exist at Leyden and Cambridge (Add. 264), but the last of the four parts into which the work is divided, containing the "Hundred Sayings" of 'Alî, is naturally most popular in Persia, and is often found alone.

away that ink-bottle that we may see who is behind it!" Rashíd-i-Watwát at once rose to his feet and quoted the Arabic proverb: "A man is a man by virtue of his two smallest parts, his heart and his tongue!" Dawlatsháh adds that Watwát lived to a great age and died in Khwárazm, or Khiva, in A.H. 578 (=A.D. 1182-83). In A.H. 551 (= A.D. 1156-57) his patron Atsız died, and the poet, with tears in his eyes, addressed his dead patron in the following quatrain <sup>1</sup>.—

"O King, the heavens before thy power did quake,  
And humbly like a slave thine orders take  
Where is a man of judgement to decide  
If *this* be bearable for kingship's sake?"

Seventeen years later, in A.H. 568 (=A.D. 1172), Sultán Sháh Maḥmúd, the grandson of Atsız, succeeded to the throne of Khwárazm, and desired to see the now infirm and aged poet, who, being brought before him in a litter, apostrophised him in the following quatrain <sup>2</sup>.—

"From tyranny thy grandsire cleared the ground;  
Thy father's justice made the broken sound  
'Tis now thy turn what, therefore, wilt thou do  
While Empire's robe still compasseth thee round?"

A good deal of incidental information about Rashíd-i-Watwát is contained in al-Juwaynī's great unpublished history of the Mongols, the *Jahán-gushá*, in the second volume, which deals with the history of the Khwárazmsháhs. Quite at the beginning of this volume, immediately after the account of Sanjar's defeat in his campaign against Khitá, and the sack of Merv by Atsız, in A.H. 536 (=A.D. 1141-42), is inserted a long letter in Arabic from Watwát to a certain Ḥakīm Hasan Qaṭṭán (?), who, it appears, suspected the poet

<sup>1</sup> It is given not only by Dawlatsháh, but in the *Ta rikh i-Jahán gushá* of Juwaynī. By "*this*", in the concluding line, Death is meant.

<sup>2</sup> This quatrain is also given by Juwaynī, who was one of Dawlatsháh's sources.

of having appropriated certain books of his which had been lost at Merv. In this letter the poet defends himself vigorously against a charge which he regards as particularly odious, inasmuch as he had, as he says, presented to various public libraries some thousand fine manuscripts and rare books "so that the Muslims might profit thereby," in spite of which he is suspected without reasonable cause of stooping to lay hands on the little library of an eminent scholar, which, he disparagingly observes, if sold, bindings and all, in the market, would only realise an insignificant sum of money. Here follows the account of the siege of Hazár-asp, the execution of the poet Adīb-i-Šābir by Atsiz, and the narrow escape of Waṭwāt from Sanjar, whose anger he had aroused by verses already cited. A few pages further on we learn that about A.H. 547 (= A.D. 1152-53) Waṭwāt, together with his friend Kamālu'd-Dīn b. Arslān Khān Maḥmūd, the Governor of Jand, incurred the anger of Atsiz, and was banished from the court of Khwārazm in disgrace, but succeeded in winning his pardon by sundry contrite verses, of which the following are cited by al-Juwaynī :—

*"Sī sāl shud ki banda bi-ṣaff-i-ni'āl dar  
Būdast madh-khwān, u tu bar takht madh-khwāh.  
Dānad Khudāy-i-'arsh ki hargiz na īstād  
Chūn banda madh-khwānī dar hich bārgāh.  
Aknūn dil-at zi banda-i-sī-sāla shud malūl;  
Dar dil bi-tūl-i-muddat yābad malāl rāh.  
Līkin mathal zanand ki 'makhdūm shud malūl,  
Fāyad gunāh, u banda-i-bī-chāra bi-gundl'."*

For thirty years thy servant, standing meek  
In shoe-rank,<sup>2</sup> sang the praises thou didst seek :  
Such praise, God wotteth well, as none before  
Hath ever laid before a patron's door.

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<sup>2</sup> The "shoe-rank" (*Ṣaffi'n-ni'āl* in Arabic, *pā-māchān* in Persian) is the place by the door where those who enter kick off their shoes, and where servants and humble visitors take their stand.

Thourt tired of him who served thee thirty years<sup>1</sup>  
 Such lengthly service bores thee it appears  
 'The master seeks some fault' (the saw runs so)  
 'And the poor servant hath no fault to show'

Dawlatsháh says that Waṭwāṭ's *Diwān* comprises nearly fifteen thousand verses, remarkable for their ornate and rhetorical style and elaborate tropes. He was particularly fond of the artifice called *tarjīʿ* (see pp 47-48 *supra*), and boasted that before him no one had ever composed an entire *qaṣida* in which this figure had been observed in every single line. His *qaṣidas* are of the boastful and exaggerated type usually affected by Persian panegyrists at this period, and he owes his immortality less to them than to his treatise on the Poetic Art (the *Hadaṣu's Sihr*), and a few occasional verses, such as those above cited, which are connected with historical events.

Amongst the rivals of Rashīd i Waṭwat was the unfortunate Adib i Šabir, whose tragic fate has been already mentioned<sup>2</sup>

According to Dawlatsháh (p 92 of my edition)  
 Adib i Šabir b. Ima' al- these two poets attacked one another in satires  
 of such coarseness that he did not feel justified  
 in quoting them in his Memoirs. Each had his admirers, Anwarī and Khāqānī being the most eminent of Adib i Šabir's partisans, while Anwarī even sets him above the far more celebrated Sanā'ī, for he says<sup>3</sup> —

<sup>1</sup> From this double allusion to thirty years service it would appear that Waṭwāṭ must have been attached to the Court of Khwarazm since about A.H. 517 (= A.D. 1123-24). As we have seen he was an old and infirm man in A.H. 568 (= A.D. 1172) and according to Dawlatsháh survived till A.H. 578 (= A.D. 1182). Juwaynī says specifically that at the former date his age already exceeded eighty in which case we may place his birth about A.H. 488 (= A.D. 1093). I know not on what authority Brockelmann in his *Arabische Literaturgeschichte* (vol. 1 p. 275) places his death in A.H. 509.

<sup>2</sup> He was drowned in the Oxus by order of Ats z in Jumada I, A.H. 547 (= October A.D. 1147). Dawlatsháh gives A.H. 546 as the date.

<sup>3</sup> The verse is cited in vol. II of *Awfis Lubāb* p. 117 of my edition.

چون سانجی ستم آفرین منم  
 "Chūn Sanjī hastam ākhir, gar na hamchūn Šābir-am."

("At any rate I am like Sanā'ī, even though I be not like Šābir

Of Adīb-ī-Šābir's life we have few particulars, save what can be gleaned from his verse. He was a native of Tirmidh, and, though, according to Dawlatshāh, he spent most of his life in Khurāsān, especially at Merv, the following fragment, quoted by 'Awfī (vol. ii, p. 123), composed by him on the death of a tyrannical noble of Tirmidh, named Akhtī, who choked himself with wine at a drinking-bout, and, to make use of 'Awfī's graceful expression, "took the aqueous road to hell-fire," shows that his own town was not wholly deprived of his talents :—

"O Akhtī, the day thou drankest wine was the day thou didst  
 hie thee to hell ;  
 A hundred thousand blessings rest on the day of thy drinking  
 wine !  
 Since thy departure once more the world is alive and all goes  
 well :  
 Cursed thou art, yet may mercy rest on this sudden death of  
 thine !"

He was entitled Shihābu'd-Dīn ("the Meteor of the Faith"), and must evidently have been for a time on good terms with Atsiz, at whose hands he ultimately suffered death, since he has *qaṣīdas* in his praise. He also appears to have been in relations, friendly or otherwise, with several poets besides Waṭwaṭ; thus we find in 'Awfī's *Lubāb* complimentary verses addressed by him to 'Imādī and Futūḥī, and recriminations addressed to Shimālī. The following lines were written by him to a man of position who had been attacked in an anonymous lampoon of which some persons declared Šābir to be the author :—

"They say, 'Why hast thou spoken ill  
 Of him whom all the world doth praise?'

Such deed was never done by me,  
 Such word neer marred my noble lays  
 What dirty scoundrel tells this tale?  
 This trick on me what blackguard plays?"

This violently personal style is, unfortunately, common enough with the poets, especially the Court-poets, of Persia, but only the mildest examples of it, and those rather toned down, can well be offered to the modern European reader. Contemporary princes, however, appear to have derived great entertainment from these outbursts of spite or jealousy, and even strove at times to provoke them, as we see from one of the anecdotes (No xix, pp 75-77 of my translation) in the *Chahár Maqála* concerning two other poets of this period, 'Am'áq of Bukhára and Rashídí, of whom the former was poet-laureate to Khidr Khán, one of the Ilak Khans of Transoxiana. This prince, says the author of the *Chahár Maqála*,

"was a great patron of poets, and in his service were Amir 'Am'áq, Master Rashídí Najjar, Sagharchi, 'Alí Panidhi Bishr of Dar ghush Bishr of Isfará'ini, 'Alí Sipihí and Wajibí of Farghana, all of whom obtained rich rewards and ample honours. The Poet Laureate was Amir 'Am'áq who had profited abundantly by that dynasty and obtained the most ample circumstance, comprising fair damsels, well paced horses golden vessels sumptuous apparel and servants, biped and quadruped innumerable. He was greatly honoured at the King's Court so that the other poets must needs do him reverence. Such homage as he obtained from the others he desired also from Master Rashídí but herein he was disappointed, for Rashídí though still young was nevertheless learned in his art. The Lady Zaynab was the special object of his panegyrics and he enjoyed the fullest favour of the King who was constantly praising him and proclaiming his merits, so that Rashídí's affairs

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\* This name is doubtful. In my translation of the *Chahár Maqála* I read *fisár* for *Bishr* and accordingly translated 'the son of'. But *Isfará'ini* at least is too common a *nisba* to be distinctive and I now incline to think that the preceding word must be a name and *Bishr* is the only name which in the Arabic script looks like *fisár*.

prospered, the title of 'Prince of Poets' (*Sayyidu'sh-Shu'arâ* was conferred upon him, and he continued to rise ever higher in the King's favour and to receive from him gifts of great value.

"One day, in Rashîdî's absence, the King asked 'Am'âq, 'What sayest thou of the verse of Rashîdî, the Prince of Poets?' 'His verse,' replied the other, 'is excellent, being both chaste and correct, but it wants salt.' "

"When some time had elapsed, Rashîdî entered, and, having made obeisance, was about to sit down when the King called him forward, and, teasing him as is the way of Kings, said, 'I asked the Poet-Laureate just now what he thought of Rashîdî's poetry, and he replied that it was good, but wanted spice. Now you must compose a quatrain on this topic.' Rashîdî, with a bow, sat down in his place and improvised the following fragment:—

'You stigmatize my verse as "wanting salt,"  
And possibly, my friend, you may be right.  
My verse is honey-flavoured, sugar-sweet,  
And salt with sweetmeats cannot give delight.  
Salt is for you, you blackguard, not for me,  
For beans and turnips is the stuff you write!'"

Khiḍr Khân was so delighted with this rude but spirited retort to the Poet-Laureate's criticism that, according to the *Chahâr Maqâla*, he bestowed on Rashîdî a thousand gold *dîndrs*, which were set out in his audience-hall on four trays, as was the practice of the princes of Transoxiana.

It is now time to say something more about the author of this *Chahâr Maqâla*, or "Four Discourses," which has been so freely quoted in this and the preceding chapters, and which is, in my opinion, one of the most interesting and remarkable prose works in Persian, and one which throws a far fuller light than any other book with which I am acquainted on the intimate life of Persian and Central Asian Courts in the twelfth century of our era. The author was essentially a Court-poet attached to the service of the House of Ghûr, or "Kings of the Mountains," with

\* *Bî-namak*, "salt-less" or insipid, is the expression in the original.

which, when he wrote the *Chahár Maqála*, he had been connected for forty-five years, as he himself tells us. His name, according to his own statement (*Chahár Maqála*, p. 10 of my translation) was Aḥmad b. 'Umar b. 'Alī, and his title (*laqab*), Najmu'd-Dīn, but he is always known by his pen-name (*takhalluṣ*) of Nidhāmī. Even amongst his contemporaries, however, there were, as will directly appear, several Nidhāmīs more celebrated than himself, not to mention his later, greater namesake, Nidhāmī of Ganja, who is *the Nidhāmī par excellence* of Persian literature; so the poet with whom we are now concerned is always spoken of as Nidhāmī-i-'Arúḍī (*i.e.*, "the Prosodist") of Samarqand. Little of his verse has come down to us: Dawlatshāh (pp. 60-61 of my edition) quotes only one couplet from the *Wḥṣa and Rāmīn*, which, unfortunately, appears not to be his work. 'Awfī, who gives him a notice of two pages (vol. ii, pp. 207-8), quotes five fragments, all of which are *vers d'occasion*, mostly of the personal and vituperative kind just spoken of, and adds that he was the author of several mathnawī poems, of which not even the names are preserved. All that we know of him is what he himself tells us in his "Four Discourses," from which we are able to fix the following dates in his career. In A.H. 504 (= A.D. 1110-11) he was at Samarqand, hearing traditions about the early poet Rūdagī; in A.H. 506 (= 1112-13) he was at Nishápūr, enjoying the society of the celebrated astronomer-poet, 'Umar Khayyám; three years later he was at Herát; next year (A.H. 510 = A.D. 1116-17) he was at Nishápūr again, and also at Tūs, where he collected traditions about the great Firdawsī, and visited his grave. About this time, it would appear, he succeeded, encouraged and assisted by Mu'izzī, Sanjar's Poet-Laureate, in bringing himself to the notice of the King, from which period his fortune and fame may be supposed to date. In A.H. 512 and 530 (= A.D. 1118-19 and 1135-36) we again find him at Nishápūr, and it was in the latter year that he paid that pious visit to the tomb



of 'Umar Khayyám which has indirectly afforded so much occupation to members of the "Omar Khayyám Club," who, because they have not read their *Chahár Maqála*, bestow on the rose a worship to which the peach-tree and pear-tree have a better claim. In A.H. 547 (= A.D. 1152-53) he was in hiding at Herát, after the defeat of the army of Ghúr by Sanjar the Seljúq. His *Chahár Maqála* was written sometime within the next nine years, since he alludes to Ḥusayn "the World-consumer" (*Jahdn-slz*), who died in A.D. 1161, as still living. For a knowledge of his later life we have no data, and even the date of his death is, so far as I am aware, quite unknown. His claim to immortality rests entirely on this one book, the *Chahár Maqála*, of which the unique value has hitherto met with the most inadequate recognition, though it is now accessible to Persian scholars in the lithographed edition published at Tihrán in A.H. 1305 (= A.D. 1887-88), and to English readers in the translation which I published in 1899 in the *Journal of the Royal Asiatic Society*, as well as in a separate reprint. The whole book is worth reading, and though I have quoted from it very largely in these pages, considerations of space have compelled me to omit much which I should like to have included. I will content myself with quoting here an autobiographical anecdote (No. xxi) with which the second of the "Four Discourses" (on poets) ends:—

"At the period when I was in the service of that martyred prince, the King of the Mountains (may God illuminate his tomb and exalt his station in Paradise!), that august personage had a high opinion of me, and showed himself towards me a most generous patron. Now on the Festival of the breaking of the Fast, one of the nobles of the city of Balkh (may God maintain its prosperity!), the Amír 'Amíd Ṣafiyu'd-Dín Abú Bakr Muḥammad b. al-Ḥusayn Rawánsháhi, came to the Court. Though young, he was an expert writer, a capable Secretary of State, richly dowered with culture and its fruits, and popular with all, so that his praises were on every tongue. At the moment [of his arrival] I was not in attendance.

"Now at a reception the King chanced to say, 'Call Nidhāmi' 'Is Nidhāmi here?' inquired the Amir 'Amid Ṣifīyyū'd Dīn. They replied that he was. But he supposed that it was Nidhāmi i-Muniri' 'Ah,' said he, 'a fine poet, and a man of wide celebrity!'

'When the messenger came to summon me, I put on my shoes, and, as I entered, did obeisance, and sat down in my place. When the wine had gone round several times, Amir 'Amid said, 'Nidhāmi has not yet come' 'Nay,' replied the King, 'he is come, see, there he is, seated in such and-such a place' 'I am not speaking of this Nidhāmi,' said Amir 'Amid, 'the Nidhāmi of whom I speak is another, and as for this one, I am not even acquainted with him' Thereat I saw that the King was vexed, and, turning to me, he straightway asked, 'Is there another Nidhāmi besides thee?' 'Yes, sire, I replied, 'two others, one of Sīmarqand, whom they call Nidhāmi i-Muniri, and another of Nishāpur, whom they call Nidhāmi i-Athiri, while me they call Nidhāmi i-'Arudi' 'Art thou better, or they?' demanded he

"Then Amir 'Amid, perceiving that he had made an unfortunate remark, and that the King was vexed, said, 'Sire, those two Nidhāmis are quarrelsome fellows, apt to break up social gatherings by their brawls, and to cause trouble and do mischief' 'Wait a while,' said the King jestingly, 'till you see this one drain a bumper and break up the meeting' But tell me, of these three Nidhāmis, which is the best poet?' 'Of those two,' answered the Amir 'Amid, 'I have personal knowledge, having seen them, but this one I have not previously seen, nor have I heard his poetry. If he will compose a couple of verses on this topic which we have been discussing, so that I may see his talents and hear his verse, I will tell you which of the three is the best.' Then the King turned to me, saying, 'Now, O Nidhāmi, do not put us to shame, and say what the 'Amid desires'

"Now at the time when I was in the service of this prince I possessed copious talents and a brilliant wit, while the favours and gifts of my patron had so stimulated me that my improvisations came fluent as running water. So I took up a pen, and, ere the wine cup had gone twice round, composed these five couplets, which I then submitted to the King —

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<sup>1</sup> The reading of this last word is very doubtful; in some of the texts it appears to read *Minbari*

' O Sire, there be Nidhámís three, and the world with their fame doth ring ;

Two are in Merv at the Sultan's Court, one here before the King.

All are the pride of Khurásán wide in song, and I tell you true That as water fluent, as wisdom wise, is the verse of the other two.

But I am the wine, the headstrong wine, and so, when I them o'ertake,

Their song they cease, they rest in peace, and the making of verse forsake.'

"When I submitted these verses, the Amír 'Amíd Šafiyyu'd-Dín bowed and said, ' O King, I know of no poet, let alone the Nidhámís, in all Transoxiana, 'Iráq, and Khurásán, able to improvise five such verses, particularly having regard to their strength, energy, and sweetness, combined with such grace of diction and containing ideas so original. Be of good cheer, O Nidhámí, for thou hast no rival on the face of the earth ! O Sire, he hath a pretty wit, a mind swift to conceive, and a finished art. By the good fortune of the King of the age, he hath developed into a unique genius, and will even improve upon this, seeing that he is young and hath many days before him.'

"Thereat the countenance of my lord the King brightened mightily, and a great cheerfulness showed itself in his gracious temperament, and he applauded me, saying, ' I give thee the lead-mine of Warsá from this Festival until the Festival of Sacrifice.' Send thine agent thither.' So I sent Isaac the Jew. It was then the middle of summer, and while they were working the mine they smelted so much ore that in the seventy days twelve thousand maunds of lead accrued to me, while the King's opinion of me was increased a thousand-fold. May God (blessed and exalted is He) illuminate his august ashes with the light of His approbation, and gladden his noble spirit with all riches, by His Favour and Grace !"

Our poet, it will be seen, was not modest as to his attainments ; but the frank delight in his cleverness here and elsewhere revealed is such as to disarm hostile criticism. Modesty, indeed, has seldom characterised the Persian poets.

\* *I.e.*, from the first of Shawwál till the tenth of Dhu'l-Hijja, or two months and ten days. Mining concessions, it will be seen, are not so modern as some persons may be tempted to suppose.

Before we proceed to speak of Anwarí, the most celebrated of the poets associated with the Court of Sanjar, a few words must be said about two or three of his fellow-craftsmen, who, though less illustrious than he, or than those already mentioned in this chapter, are sufficiently conspicuous amidst the almost innumerable writers of elegant verse who flourished at this epoch to deserve at least a passing notice

‘Abdu’l-Wasí’-al-Jabalí was, as his *nisba* “al-Jabalí” (“the Highlander”) implies, originally from the mountainous district of Gharjistán. Thence he came to Herát and Ghazna, where he was for a while attached to the Court of Sultán Bahrámsáh b Mas‘ud. When Sanjar marched against this ruler in A.D. 1135,<sup>1</sup> the poet, according to Dawlatsháh (p. 74 of my edition), won the victor’s favour by a rather graceful and original *qasída*, in which the following eight couplets occur —

‘ Through the King’s unswerving justice, through the Sultan’s catholic care,  
Is the pheasant, the ant, the partridge, and the wild ass in its lair,  
The first the falcon’s neighbour, the next to the serpent dear,  
The third the hawk’s bed fellow, and the last the lion’s fere  
The Lord of the World King Sanjar, with whom for evermore  
In standard, policy, forehead and face are signals four,  
In the first the pride of empire, in the second the people’s weal,  
In the third all worldly splendour in the fourth all godly zeal  
His fingers are in bounty, his lance where foes cry ‘Yield!’  
His presence in festal banquet his flag on the hard fought field,  
The first a giver of guerdons the next a seizer of souls,  
The third joy’s source, while the last named attesteth Victory’s scrolls  
Null in his glorious epoch, void in his golden prime,  
Found in his days of splendour, dimmed in his lustrous time,  
Is first Kay Khusraw’s glory, second Sikandar’s fame,  
Third, the renown of Feridun, and, last Nushirwan’s name ’

<sup>1</sup> See p. 306 *supra*

Dawlatsháh repudiates, on grounds that do not in themselves appear very adequate, the well known, though possibly fictitious, anecdote<sup>1</sup> (given by Sir Gore Ouseley in his *Biographies of Persian Poets*, p. 108) that ‘Abdu’l-Wási‘ Jabálí, then a humble peasant lad, first attracted the attention of a rich and powerful patron by the following extemporised verses, wherein, unconscious of a human audience, he was apostrophising some camels which were trespassing on a cotton-field entrusted to his care :

“ Flashed-necked camels, hence ! Get out !  
Well I know what you’re about !  
Those long necks which forward crane  
Shall not touch my cotton-grain ! ”

Súzani of Nasaf (or Samarqand, according to Dawlatsháh), whose proper name was Muḥammad b. ‘Alí, is chiefly famous for the ribald and satirical verses to which in  
Súzani. earlier life he mainly devoted his talent. These verses must have been exceptionally vitriolic,<sup>2</sup> even for the time and place in which he lived, since Dawlatsháh, who is not, as his notices of Abu’l-‘Alá of Ganja and Kháqání abundantly show, particularly squeamish, excuses himself from giving specimens ; while ‘Awfí, though regarding his *facetiae* as full of talent, considers it best “to draw in the reins of utterance from putting forward such things,” and adds a pious hope that, in consideration of a few serious and penitential poems composed in old age, God may pardon the erring poet. His pen-name, Súzani, is stated by ‘Awfí to have been adopted—

<sup>1</sup> In spite of Dawlatsháh’s assertion that he has found this story in no reputable history, it is given in the *Ta’ríkh-i-Guzida*, one of the sources he used in compiling his *Memoirs of the Poets*, and a work which enjoys a much higher credit than his own.

<sup>2</sup> The author of the *Ta’ríkh-i-Guzida* gives one specimen, consisting of three couplets, which amply justifies his assertion that “he carried ribaldry to excess.” The lines in question, which show no sign of repentance, were written when the poet was fifty-one years of age. His proper name is given by this writer as Abú Bakr ibnu’s-Salmání of Kalásh, near Samarqand.

by, or given to, him in consequence of an attachment which he formed to the apprentice of a manufacturer of needles (*súzan*). One of his rivals, between whom and himself many a duel of words seems to have been waged, was, according to 'Awfī (vol. II, pp. 208-9), Hamīdu'd-Dīn al-Jawharī. Dawlatsháh says that Súzanī died in A H 569 (= A D 1173-74). The author of the *Ta'rikh-i-Guzida* says that God pardoned him at last for this verse —

"Four things I bring, O Lord, to Thee, which exist not Thy  
treasure within,  
Need I bring, and nothingness, and my crimes, and my deadly  
sin "

Súzanī's own words sufficiently show that his life, to put it mildly, was open to criticism. Thus, in a fine poem quoted by Dawlatsháh (p. 100), he says —

"I trod in the path of the Devil, I was snared in the Devils  
gin,  
Till my evil conduct made me surpass the Devil in sin  
Unstained by sin in my lifetime I scarcely recall a day,  
That I reckoned innocence sinful 'twere almost just to say  
From each of my limbs and members a crop of sins had  
birth,  
As weeds of every species will flourish in humid earth  
At To morrow's great Uprising, which men to day deny,  
Each limb of my sinful body my shame will loudly cry"

'All Shatranjī, the author of the "Stork *qasida*" (*Qasida-i-Laklak*, 'Awfī's *Lubāb*, vol. II, pp. 199-200), Jannatī of Nakhshab, and Lāmī'ī of Bukhárá were, according to Dawlatsháh, amongst the pupils and imitators of Súzanī

It would be useless to attempt an enumeration of all the poets of this period who achieved some celebrity in their day, but whose very names are now almost forgotten, and must be sought in the older histories and biographies. 'Awfī, for example, in the tenth chapter of his *Lubāb*, which deals with the poets of the earlier

Minor poets of  
this period.

Seljúq period—that is, the period ending with the death of Sanjar, which we are considering in this chapter—enumerates fifty-two, not including those who, being princes, ministers, or doctors, as well as poets, are discussed in the first half of his Anthology. Some of these—like Jawharī of Herāt; Samāʿī and Athīruʿd-Dīn of Merv; Sayfī of Nīshāpūr; Rūhl-i-Walwālajī; Rashīdī of Samarqand; Athīruʿd-Dīn of Akhsīkat; Abuʿl-Maʿālī and Qiwāmī of Ray; Abuʿl-Faraj of Rūna; Kūhyārī of Ṭabaristān; Sayyid Ḥasan, ʿImaduʿd-Dīn and ʿAlī b. Abi Rijā of Ghazna; and Farīd-i-Kātib (or *Dabīr*, both words meaning “the scribe” or “secretary”)—might claim a brief mention in a more exhaustive work than this, but I cannot claim to have a sufficiently clear idea of their personalities or the distinctive character of their work to make it worth while discussing them at greater length. It would, however, be unchivalrous to pass over in silence the first Persian poetess whom we have yet come across.

Of Mahsatī we know but little, and even the correct pronunciation and derivation of her name (also given as Mihsitī,

Mahsatī.

Mahastī and Mihastī) are uncertain.<sup>1</sup> She seems to have been, not to speak harshly, of a somewhat gay disposition, and to have chiefly employed the *rubāʿī*, or quatrain, as the vehicle of her expression. She is said<sup>2</sup> to have attracted the notice and gained the favour of Sanjar by the following verse, which she extemporised one evening when the King, on going out from his audience-hall to mount his horse, found that a sudden fall of snow had covered the ground :—

“ For thee hath Heaven saddled Fortune’s steed,  
O King, and chosen thee from all who lead ;  
Now o’er the Earth it spreads a silver sheet  
To guard from mud thy gold-shod charger’s feet.”

<sup>1</sup> See my *Biographies of Persian Poets* from the *Tarīkh-i-Guzīda*, reprinted from the *Journal of the Royal Asiatic Society* for 1900-1901, p. 16 *ad calc.*

<sup>2</sup> Dawlatsháh, p. 65 of my edition.

She is said to have been the mistress of the poet T'aju'd Dīn Ahmad ibn Khatib of Ganjā, and quatrains interchanged between these two are quoted in the *Ta'rikh-i Guzlda*,<sup>1</sup> which also gives two quatrains addressed by her to a butcher boy of whom she was enamoured.<sup>2</sup> The brief notice of her contained in vol. III of the I'timād-ū's-Saltana's *Khayrat' al-Hudnā*, or Biographies of Eminent Women (pp. 103-4), adds little to our knowledge of her life and work, but it is worth noticing that the last but one of the quatrains there ascribed to her is in the *Ta'rikh-i-Guzlda*<sup>3</sup> attributed to another poetess named Bintu'n-Najjāriyya.

Of the innumerable minor poets of this period Farīd-i-Katīb (or *-i Dabir*, both words, as stated above, meaning "the scribe"), Imād-i Zawzani, and Sayyid Hasan of Ghazna are, perhaps, the most celebrated. The following quatrain composed by the first-named of these poets on the occasion of Sanjar's defeat by the Ghuzz about A.H. 535 (= A.D. 1140-41) is sufficiently celebrated to make it worth quoting —

Farīd-i-Katīb  
Imād-i-Zawzani,  
and Hasan of  
Ghazna.

"O king, thy spear hath set the whole world straight,  
Thy foes for forty years thy sword did slay  
If now ill luck befalls Fate willed it so,  
For God alone remaineth in one state."

The most celebrated of all the poets whose names are associated with Sanjar's Court is without doubt Anwarī, whose work will be considered, along with that of his younger contemporaries, Khāqānī, Nidhāmī of Ganjā, and Dhahīr of Fāryāb, in the following chapter, since their importance demands that they should be discussed at considerable length

Anwarī, Khāqānī,  
Nidhāmī, and  
Dhahīr of Fāryāb

<sup>1</sup> See the *Biographies* above mentioned pp. 15, 16

<sup>2</sup> Ibid. pp. 71-2

<sup>3</sup> Ibid. p. 73



Of the most important Persian prose works of this period, two, the *Hadd'iqu's-Sihr* ("Gardens of Magic") of Waṭwāt and the *Chahār Maqāla* ("Four Discourses") of Persian prose works of this period. Nidhamī-i-ʿArūḍ of Samarqand, have been already discussed, the latter very fully. Al-Ghazālī's work and influence have likewise been noticed, and it is sufficient to mention here the most celebrated of his Persian works, the *Kīmīyā-yi-Saʿādat* ("Alchemy of Happiness"), which is essentially an abridgement of the much fuller *Ihyāʾ u'l-ʿUllm*, or "Quickening of the Sciences" [of Religion], composed by him in Arabic. Three other prose works of this period deserve at least a brief mention, viz., the great medical Encyclopædia known as the *Dhakhira-i-Khwārazmshāhī*; the Persian *Maqāmāt* of Ḥamīdī; and the version of *Kalīla and Dimna* made by Abu'l-Maʿālī Naṣru'llāh.

The *Thesaurus*, or Encyclopædia of Medical Science, composed early in the sixth century of the *hijra* (twelfth of our era) by Zaynu'd-Dīn Abū Ibrāhīm Ismaʿīl al-Jurjānī, and dedicated to Quṭbu'd-Dīn The *Dhakhira-i-Khwārazmshāhī*. Khwārazmshāh, the father of Atsiz, need not detain us, as it does not fall into the category of Belles Lettres, and is, so far as I know, a mere *résumé* or digest of the medical theories and practice of Avicenna (Ibn Sīnā) and his successors, set forth in Persian for the benefit of laymen unskilled either in the healing art or in the Arabic language.<sup>1</sup>

The *Maqāmāt*, or Séances, of the Qādī Ḥamīdu'd-Dīn Abū Bakr of Balkh (a contemporary of Anwarī, who has eulogised him in several of his poems) is an imitation in The *Maqāmāt-i-Ḥamīdī*. Persian of the similar but much more celebrated Arabic *Maqāmāt* of Badīʿu'z-Zamān al-Hamadhānī and of al-Ḥarīrī, to whom this style of ornate writing owes its origin and popularity. The composition of the Persian *Maqāmāt-i-Ḥamīdī* was begun in the summer of

<sup>1</sup> For description of contents see Rieu's *Catalogue of the Persian Manuscripts in the British Museum*, pp. 466-468.

A D 1164 the  
*Chahār* It  
 contains tho-

graphed editions, twenty-four) *Maqāmāt*, and its author died in A D 1164. Its contents are fully stated by Rieu.<sup>1</sup> Inferior though it be, alike in scope, finish, and ingenuity, to its Arabic prototypes, it is nevertheless highly esteemed amongst the Persians, as the following verses of Anwarī<sup>2</sup> clearly show —

“Every discourse which is not the Qurān or the Traditions of Mustafa<sup>3</sup>

Hath now, by the *Maqāmāt* of Hamīdud Dīn, become as vain words

Regard as blind men's tears the *Maqāmāt* of Harīrī and Badī'<sup>4</sup>  
 Compared with that Ocean fulfilled of the Water of Life

Rejoice, O thou who art the Spirit [animating] the elemental form of the followers of Mahmud!<sup>5</sup>

Go [onwards], for thou art the Mahmud of the age, and we [hut] the idols of Somnath!<sup>6</sup>

Should I read a chapter of thy *Maqāmāt* over the numbers,  
 At once the Surds would find deliverance from their speechlessness

The Universal Intelligence meditated on a line thereof, and exclaimed ‘O Wonderful!

Does this most learned judge [Hamīdud Dīn, the author] possess the Science of the Transmutation of Speech?

Live long, O powerful judgement, for in the World of Divine Talent

Thou art an undeclining Sun and an enduring Heaven!

The arrangement, as well as the nomenclature, of the *Maqāmāt* in the Tīhrān edition differs considerably from that

<sup>1</sup> *Persian Catalogue* p 747

<sup>2</sup> These verses will be found on p 251 of the Tabriz edition of A H 1266 and on p 602 of the Lucknow edition of A H 1297

<sup>3</sup> I e ‘the Elect One — the Prophet Muhammad

<sup>4</sup> I e, Badī'uz Zaman al Hamadhamī

<sup>5</sup> By *Mahmudiyyān* Anwarī means the great poets (such as Firdawsī) of Sultān Mahmud's time

<sup>6</sup> I e, thou hast broken and destroyed our fame and self esteem as Sultān Mahmud of Ghazna broke the idols in the Hindoo temples of Somnath

which obtains in the manuscript described by Dr. Rieu. Several of them are of the nature of *munddhardt*, or disputations, as, for example, between Youth and Old Age, between an orthodox Sunnī and a "heretical" Shī'ī, or between a Physician and an Astronomer. Others deal with such things as Spring, Love, Autumn, and Madness. Others, again, contain enigmas, riddles, or acrostics, or deal with legal questions or mystical speculations. Two of the descriptive *Maqāmāt*, on the cities of Balkh and Samargand, inspire hopes of more definite and tangible information, and even of autobiographical particulars, but the form ever prevails over the matter of the discourse, and we find our hopes doomed to disappointment. The laboured and artificial style of these *Maqāmāt* does not readily lend itself to translation, and, since the form is everything and the substance entirely subordinate, to give any idea of the original it is necessary to paraphrase rather than to translate. The following attempt, taken from the description of Balkh<sup>\*</sup> before and after it had been harried and looted by the barbarous Ghuzz in A.H. 548 (A.D. 1153), may serve as a sufficient sample of the whole:—

"But when to the confines of that country I at length drew near—and to those journeying from Balkh did lend my ear—far otherwise did things appear.

*'Who news of absent friends doth seek to know,  
Must needs hear tidings both of joy and woe.'*

"Thus spake informants credible:—'Haste thee not, for thy goal and aim—is no more the same—as that of days which are past—and a season which did not last:—those fragrant breezes now are changed to the desert's deadly gale—and that sugar-sweetness is transformed to draughts of lethal bale;—of those sweet beds of basil only thorns remain—and of those cups of pleasure naught save an aching pain.—What boots it to behold thy fair-faced fere—in

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<sup>\*</sup> This is the twentieth *Maqāma* in the Ṭihirān edition, and the passage I have rendered occurs on p. 165.

weeds of woe and garments dark and drear—or to witness the spring land of thy may—a prey to dispraise—withered and sere?

'Can these dumb remnants mark Ummi Aufā's home?'

"Said I—'What overlooker's evil eye did light—on those fair gardens bright?—And what dread poisoned desert blast—of desolation drear hath past—to wreck their order, and their beauty to the winds to cast?'

'Then they, 'O youth!—such evil change, in sooth—awaking in us boundless grief and ruth—too often hath accrued—from Fortune rude—and fickle Fates undreamed vicissitude—Heaven is harsh, I ween—yet is not what is heard as what is seen—Haste thee, and onwards go—that thou mayst see and know—for to attempt to picture the unseen—is vain I ween

I turn now to the last of the three Persian prose works of this period which I propose to discuss, I mean the translation made by Nidhāmu'd-Dīn Abu'l Ma'ālī Nasru'llāh

The *Kalīla and Dimna* of Nasru'llāh b al-Hamīd.

b Muhammad b 'Abdu'l-Hamīd of 'Abdu'llāh ibnu'l-Muqaffa's Arabic version of the celebrated

*Book of Kalīla and Dimna* This translation was

made for and dedicated to Bahram-Shāh of Ghazna, who reigned from A H 512 until A H 544 or 547 or 548 (= A D 1118–50 or 1153–54),<sup>2</sup> and, as Rieu has shown,<sup>3</sup> probably after A H 539 (A D 1144–45). It also, as Rieu points out, is so highly esteemed in Persia that Waṣṣāf, the historian and panegyrist of the Mongols, praises it as a model of eloquence, while the author of the *Haft Iqlīm* says that no Persian prose work was ever so much admired. An excellent lithographed edition appeared at Tīhrān in A H 1305 (end of A D 1887 or beginning of 1888), and to this I shall refer when need arises.<sup>4</sup>

<sup>1</sup> 'A min Ummi Aufā dimnat lam takallamī? This is the opening of the celebrated *Mu'allagā* of Zuhayr ibn Abī Sulma al-Muzanī

<sup>2</sup> The earlier date is that of the *Ta'rikh-i Guzida*, the second that of the *Ra'ḍatu ṣ-Safā*, and the last that of Ibnu'l Athīr

<sup>3</sup> *Catalogue of Persian MSS in British Museum* pp 745–746

<sup>4</sup> The editor, Muhammad Kaḏhim al-Ṭabataba'i, mentions two earlier Tīhrān editions published in A H 1282 and 1304 respectively

Few books in the world have achieved so great a success as that of *Kalila and Dimna*, or have been translated into so many languages. Originally of Indian origin, it was brought to Persia in the sixth century of our era, in the reign of Kisrá Anúshirwán, and translated into Pahlawí; from the Pahlawí version sprung immediately the earlier Syriac and the Arabic versions; and from the Arabic it was rendered into numerous other languages, Eastern and Western. The literary history of *Kalllah and Dimnah, or the Fables of Bidpai*, is fully given in Keith-Falconer's work, published under this title in 1885 by the University Press, Cambridge; and a table showing the affiliation of the different versions, with their dates, is given on p. lxxxv. All these versions, except the Tibetan, which came immediately from the Sānskrit, are descended from the lost Pahlawí, from which the old Syriac version was made about A.D. 570 and the Arabic version of Ibnu'l-Muqaffa' about A.D. 750. The remaining known versions, including the later Syriac (tenth or eleventh century of our era),<sup>1</sup> are all derived from the Arabic of Ibnu'l-Muqaffa', and comprise Greek, Persian, Hebrew,<sup>2</sup> Latin,<sup>3</sup> Spanish, Italian, Slavonic, Turkish, German, English, Danish, Dutch, and French renderings, of which the last, begun by Galland and completed by Cardonne in A.D. 1778, is the latest in point of time. Of the Persian versions, that which we are about to discuss is the oldest extant, though, as we have already seen, the tale had at a much earlier date been versified by the poet Rúdagí. By far the best known Persian version, however, is that made about the end of the fifteenth century

<sup>1</sup> This later Syriac version was edited by the late Professor W. Wright (Oxford, 1884).

<sup>2</sup> See I. Derenbourg's *Deux versions hébraïques du livre de Kalilâh et Dimnâh* (Paris, 1881).

<sup>3</sup> John of Capua's Latin version, called *Directorium Vitæ Humanæ*, has been published in full in the Bibliothèque de l'École des Hautes Études (Paris, 1887-89). It was made about A.D. 1270 from the older Hebrew version, which derives directly from the Arabic of Ibnu'l-Muqaffa'.

of our era by Husayn Wā'ilīh-i-Kāshif, and entitled *Ansūd-i-Suhayl*, from which in turn were derived the third Persian version, known as the *ʿIṣār-i-Dīnīsh*, or "Touchstone of Wisdom," made by Abū'l-Faḍl for Akbar, and the Turkish *Humāyūn-nāma*, or "Royal Book," made by 'Alī Chelebi for Sulṭān Sulaymān I, both in the sixteenth century of our era.

Although the author of the *Ansūd-i-Suhayl* ostensibly aimed at simplifying and popularising Nasru'llāh's earlier version, his style is in fact much more bombastic and florid. For purposes of comparison, let us take the short apologue of the Fox and the Drum which occurs near the beginning of the chapter of the Lion and the Ox, beginning with a translation of Ibnū'l-Muqaffa's Arabic text of this tale (p. 106 of the Beyrout edition of 1884) —

' Said Dimna 'They allege that a certain fox came to a wood in which was a drum suspended on a tree and whenever the wind blew on the branches of this tree, it stirred them so that they beat the drum and there became audible in it a loud and sonorous sound. So the fox directed his steps towards it, because of what he heard of the loudness of its sound. And when he came to it, he found it bulky, and made sure within himself of an abundance of fat and meat. Wherefore he struggled with it until he had split it asunder, but when he perceived it to be hollow containing naught within it, he said 'I know not whether perchance the feeblest of things be not the loudest in outcry and the greatest in bulk.' "

Let us now take Nasru'llāh's version of the same (p. 79 of the Ṭih-rān lithographed edition of A.H. 1305) —

' He [Dimna] said 'They relate that a fox entered a thicket. There he saw a drum cast down by the side of a tree, and whenever the wind stirred the branches of the tree reached the drum, and a terrific noise assailed the fox's ears. When the fox saw the bulkiness of its carcase and heard the majesty of its voice he greedily imagined that its flesh and skin would prove worthy of the voice. He strove until he had rent it asunder. In fact he found nothing more than skin. Urging the steed of remorse into its course, he

said : "I did not realise that wherever there is the greater bulk and the more terrible noise, there is the less profit." "

Turning now to the *Anwār-i-Suhayll*, we find the story considerably expanded and padded, as follows (pp. 58-59 of the lithographed edition of A.H. 1270) :—

"Dimna said : 'They relate that a fox was passing through a thicket, and was wandering in every direction in hopes of food. [He came at length] to the foot of a tree by the side of which they had hung a drum ; and whenever a wind blew, a branch of that tree was stirred and reached the surface of the drum, from which a frightful noise arose. The fox saw beneath the tree a hen, which was driving its beak into the ground in search of food. Crouching in ambush, it prepared to seize it, when suddenly the sound of the drum reached its ears. Looking up, it beheld a very stout body, while its voice sounded terrible. The greed of the fox was stirred, and it reflected within itself that the flesh and skin of this thing should be worthy of its voice. Quitting the ambush of the hen, it turned its face towards the tree. The hen, warned of the [impending] catastrophe, fled ; while the fox, with a hundred toils, came up to the tree. Much it strove until it had rent asunder the drum, but naught did it find save a skin and a piece of wood. The fire of remorse fell into its heart, and the tears of regret began to pour from its eyes, and it said, "Alas, that for the sake of this bulky carcase, which was all wind, that lawful quarry [*i.e.*, the hen] hath escaped from my hands, while from this form without sense no profit hath accrued to me.

" "The drum ever cries, but what good doth it do,  
Since its carcase is hollow and empty within ?  
If wisdom be thine, then the Real pursue,  
And be not deceived by a flatulent skin." "

In this particular instance the *Anwār-i-Suhayll* version, though considerably expanded, not to say inflated, is comparatively faithful to its original ; but in general it is full of absurd exaggerations, recondite words, vain epithets, far-fetched comparisons, and tasteless bombast, and represents to perfection the worst style of those florid writers who flourished under the patronage of the Tīmūrīds in North-Eastern Persia and Trans-

oxiana during the fifteenth and sixteenth centuries of our era, and who, unfortunately, passing with Bábar into India, became models and exemplars to the bombast-loving people of that country. This is one and perhaps the chief reason why good and chaste Persian has very rarely been produced or admired in Hindustán, where we find a Baboo Persian precisely similar to the Baboo English which, in the immortal pages of the *Biography of Honble Chief Justice Mookerjee*, has afforded us such exquisite material for mirth.

For purposes of comparison I here reproduce the above apologue of the Fox and the Drum from the Latin version of John of Capua, which was made about A D 1270 from the earlier Hebrew rendering of the Arabic \* —

"Ait Dimna 'Fuit vulpes quidam ambulans versus flumen circa quod suspensum erat cimbalum in arbore, veotus autem ramos arboris agitabat et propulsabatur cimbalum. Et cum vulpes videret, estimavit esse aliquod piogue animal et plenum carnibus. Que cum seinderet ipsum, invenit ipsum concavum et vacuum. Et ait 'Nolo credere res magni corporis et fortis vocis in se habere potentiam, et abiit in viam suam."

It remains now to notice briefly some of the most epoch-making Arabic works composed at this period. To make a selection of those most deserving of mention is by no means easy, and in doing so I have chosen rather what I deem valuable to the Persian student for purposes of reference than what enjoys the greatest celebrity.

Important  
Arabic works  
composed at  
this period.

The most notable Arabic authors and scholars whose deaths took place during the period which we are now discussing are, in chronological order, as follows az-Zawzaní († A D 1093), a philologist chiefly known for his commentary on the seven Mu'allaqat, who also compiled two

\* P 50 of Derenbourg's text.



Arabic-Persian dictionaries, one, the *Tarjumdnu'l-Qur'an*, especially for the reading of the Muslim Scriptures; at-Tabrizi († A.D. 1109), another philologist, whose commentaries on the *Hamdsa* and the *Mu'allaqat* are the most celebrated of his works, and who was a pupil of the great 'Abu'l-'Alá al-Ma'arri; al-Ghazálí, "the Proof of Islám" († A.D. 1111), whose life and work we have already considered in the last chapter; ar-Rúyání. 'Abdu'l-Wáhid-i-Rúyání, murdered by one of the Assassins at Ámul whilst he was lecturing (A.D. 1108); at-Tughrá'l, author of the celebrated *Lámiyyatu'l-'Ajam*, or "L-poem of the Persians," and Minister to the Seljúq Sultán Mas'úd, put to death in or about A.D. 1120; al-Ḥarírí († A.D. 1122), author of the celebrated *Maqámdát*, which he composed for the Minister Anúshirwán b. Khálid († A.D. 1138), himself the author of an excellent historical monograph on the Seljúqs, edited in the later recension of al-Bundárl by Houtsma (Leyden, 1889); al-Farrá al-Baghawí († A.D. 1122), a theologian and traditionist, whose best-known work is a commentary on the *Qur'an* entitled the *Ma'álimu't-Tanzil*; al-Maydání of Nishápúr († A.D. 1124), chiefly famous for his classical work on Arabian Proverbs; Ibn 'Abdún († A.D. 1126), the Andalusian, whose great historical *qaṣida* was afterwards commentated by his countryman, Ibn Badrún († *circa* A.D. 1184); az-Zamakhsharí († A.D. 1143), the Mu'tazilite author of the great commentary on the *Qur'an* known as the *Kashsháf*, and of several Arabic-Persian lexicographical works; al-Jawálíqí († A.D. 1145), another philologist, author of the *Mu'arrab*, a dictionary of foreign loan-words adopted into Arabic; ash-Shahristání († A.D. 1153), author of the *Kitábu'l-Milal wa'n-Nihál*, or Book of Sects

and Schools; Najmu'd-Dīn Abū Hafs 'Umar of Nasaf or  
 an Nasafi. Nakhshab († A.D. 1142), "one of the greatest  
 Hanafite juriconsults of his time"; and the Shī'ite  
 theologians at-Tūsī († A.D. 1067) and at-Ṭabarī  
 at Tūsī and († A.D. 1153), to the former of whom we owe  
 at Ṭabarī. the *List (or Index) of Shī'ite Books* (edited by  
 Sprenger at Calcutta, A.D. 1853-55).

The fuller consideration of these authors (although, as will be seen, most of them were Persians by birth) belongs rather to the history of Arabic Literature, and would be out of place here; even did space admit of it; but the serious student of Persian literary history will from time to time have occasion to consult the works of most of them, for, as has been already pointed out, till the Mongol Invasion and Fall of Baghdād in the middle of the thirteenth century of our era Arabic continued to hold its place in Persia as the language of science and literature, and in it the bulk of the most indispensable works of reference are composed. A few words may, however, be added about some of the authors above mentioned. I begin with one who, since he met his death in A.D. 1075, should properly have been mentioned in an earlier chapter, from which he was omitted by an oversight, I mean al-Bākhharzī.

Abu'l-Qāsim 'Alī b. al-Ḥasan b. Abī Ṭayyib al-Bākhharzī was notable both as a poet and as a biographer of poets. In  
 al Bakhharzi. the former capacity he is noticed at some length  
 in vol. 1 of 'Awfī's *Lubdbu'l-Albāb* (pp. 68-71 of my forthcoming edition). In the latter he continued the work begun by ath-Tha'ālibī in the *Yathī'atu'd-Dahr*, and wrote a most comprehensive work entitled *the Dumyatu'l-Qasr*, which contains notices of about 225 more or less contemporary poets and 20 notable men of letters of whom no poetry is recorded.\* Unfortunately, however, he confines his attention to those who wrote in Arabic, and entirely ignores the Persian poets

\* This important work has unfortunately not been published. There are two MSS (Add 9,994 and Add 22,374) in the British Museum

concerning whom he might have given us such valuable and authentic information. His own verse is partly in Arabic and partly in Persian; as 'Awfī puts it, "he became a signal in the world in both writings, and snatched the prize of pre-eminence from the literary men of his age in both languages." In his youth he was one of the secretaries of the Seljūq Sulṭān Ṭughril, but afterwards, preferring lettered ease, resigned that position, and ended a gay and apparently somewhat dissolute life by a violent death, resulting, as it would seem, from a drinking bout. Besides his other verses, he is stated by 'Awfī (*loc. cit.*, p. 70) and Riḍā-qulī Khān (*Majma'u'l-Fuṣaḥā*, vol. i, pp. 343-4) to have written a *Ṭarab-nāma*, or "Book of Delight," consisting of Persian quatrains arranged alphabetically.

The following verses (*Lubdb*, vol. i, p. 69) form part of an Arabic *qaṣīda* composed in praise of Ṭughril:—

"When we first set out, the Mirror of Time<sup>1</sup> was a disc of silvery sheen,  
But now it is darkened, hath suffered eclipse, and can be no longer seen.<sup>2</sup>  
Our camels haste to cross the waste, nor halt to let us view  
The ash-strewn site of our sweetheart's camp, and revive her image anew.  
They shake their sides, and with eager strides they press and they labour still  
To bring us straight to the palace-gate of the glorious Prince Ṭughril."

Here is a translation of one of his Persian quatrains:—

"Night black as pitch she bids bright day bestride;<sup>3</sup>  
Two sugar-plums stars two-and-thirty hide;<sup>4</sup>

<sup>1</sup> *I.e.*, the Moon.

<sup>2</sup> *I.e.*, we set out when the moon was full, and now we are close on the new moon; in other words, we have been two weeks on our journey.

<sup>3</sup> The black night is the hair, the bright day the face of the beloved.

<sup>4</sup> He means the lips and the teeth of his sweetheart.

O'er the red rose a musky scorpion strays,<sup>1</sup>  
For which she keeps two antidotes well tried.<sup>2</sup>

Here is another of his quatrains in praise of wine (*Lubāb*, vol. 1, p. 70) —

"That wine which causeth joy do I desire,  
Red as the jujube fruit, the grape its sire,  
Named wine, entitled 'Alchemy of Joy —  
Strange water this, which sets the cheeks on fire!'

Lastly, here is the quatrain which (*Lubāb*, 1, 71) he is said to have written at the moment of his death —

"I go, come, cast on me a last long gaze  
Behold me tortured in ten thousand ways!  
A stone above my pleading hand beneath  
And there my friend, and there the sword which slays!

A poet named 'Ayyāqī commemorated his death in these lines (*Lubāb*, 1, 71) —

"Poor Hasan 'Alī in this luckless strife  
Faultless, like 'Alī's Husayn<sup>3</sup> lost his life:  
A lion he who dwelt in Culture's glen  
Small wonder for a lion slain of men!

The most interesting thing about 'Abdu'l-Wāhid b Isma'īl ar-Ruyānī, an eminent jurisconsult of the Shāfi'ite school, entitled during his life *Fakhrū'l-Islām* ("the Glory of Islām"), and after his death *Imām-i-shahīd* ("the martyred Imām"), is the manner of his death, concerning which Ibn Isfandiyyar in his *History of Tabaristān* writes as follows<sup>4</sup> —

<sup>1</sup> The red rose is the cheek on which lies one of her black fragrant curls which he compares to a 'musky scorpion'

<sup>2</sup> These are, of course the two sweet lips which bring balm to the lover whose heart has been wounded by her scorpion like tresses

<sup>3</sup> I.e., the Imam Husayn ibn 'Alī the Martyr of Kerbela'

<sup>4</sup> See pp. 75-76 of my abridged translation of this work, forming vol. 11 of the Gibb Memorial Series, where the Persian text of this passage is given in full.

"His discernment reached such a point that in his time the accursed heretics<sup>1</sup> sought for a decision (*fatwá*<sup>2</sup>) on the following case which they had committed to writing: 'What say the leaders of Religion as to a case where both plaintiff and defendant are content to abide by what is just and right, when a witness appears and bears testimony opposed alike to the claim of the plaintiff and the admission of the defendant? Can such testimony be lawfully heard, or not?' This question, written on a piece of paper, they sent to the two Sacred Cities (Mecca and al-Madína); and the leading theologians of the Sacred Cities, Muḥammad Juwayní and Muḥammad Ghazálí, together with the Imáms of Baghdád and Syria, all wrote in reply that such testimony could not be adduced or heard. But he [*i.e.*, ar-Rúyání], having glanced at the paper, turned his face towards the man [who had brought it], and exclaimed, 'O ill-starred wretch! So much thankless labour will bring calamity upon thee!' Then he ordered him to be detained, and assembled all the judges and religious leaders. 'This enquiry,' said he, 'was written by the Heretics. The plaintiff and defendant are respectively the Jews and the Christians, and the witness they mean is our Apostle (Muḥammad, on whom be the Blessings of God and His Peace; for the glorious Qu'rán bears testimony as follows: "*And they neither slew Him [i.e., Jesus Christ] nor crucified Him, but it was made so to appear to them.*"'<sup>3</sup> They then enquired of the heretic, who admitted that for a whole year he had been sent hither and thither through the world to seek an answer to this enquiry. He was then stoned to death by the people of Ámul, and Fakhru'l-Islám [ar-Rúyání] enjoined the cursing of the progeny of the Heretics, until they sent [*Fidá'ís*, or Assassins] who treacherously slew that martyred Imám with blows of their knives at the door of one of the chapels of the Great Mosque of Ámul, on that side where stands the minaret. The knife is still preserved in his rooms in the College, where I have repeatedly seen it."

The object of the Assassins evidently was to stultify the orthodox doctors of Islám by proving their law to be in contradiction with their theology. The Christians, who are the plaintiffs in the case, accuse the Jews, who are the defendants, of crucifying Jesus Christ. The Jews admit this,

<sup>1</sup> *Malákhida*, the name commonly applied in Persia to the Assassins.

<sup>2</sup> *I.e.*, a formal legal opinion based on the *Shari'at*, or Sacred Law of Islám.

<sup>3</sup> Qur'án, iv, 156.

and are therefore agreed as to the facts, and are prepared to abide by the consequences. The Prophet Muhammad, here following certain Gnostic sects, denies that Christ was really crucified by the Jews, and so "bears testimony opposed alike to the claim of the plaintiff and the admission of the defendant", but, though all Muhammadans accept his testimony on this as on all other matters, they have, according to the decision of their own chief theologians and doctors, no justification for so doing. Ar-Rus'ni's quickness in detecting the trap set by the "Heretics" for the moment confounded them, and ultimately led to his own death.

We have already sufficiently discussed that very artificial and ingenious style of composition which characterises all *Maqāmāt*, whether written in Arabic, as by Badī'ū'z Zamān al Harīrī, al Hamadhānī and al Harīrī, or in Persian, as by Hamīdu'd-Dīn of Balkh, and need not stop here to consider the work of al-Harīrī, who, by common consent, is the King, as Badī'ū'z-Zamān al Hamadhānī is the Pioneer of all those who devoted themselves to this species of exaggerated euphuism. Moreover, al Harīrī's work has been so much discussed, commented, and translated, both in the East and in Europe, that only an account thereof far lengthier than this volume could afford to give would dispense the reader who desires to look into the matter from having recourse to such materials as are given by de Sacy in his monumental edition (Paris, 1822), or by Chénery in the hundred pages of Introduction which he prefixed to the first volume of his Translation of the "Assemblies" or *Maqāmāt* (London, 1867), or to the excellent German paraphrases of the *Maqāma* style which will be found in Von Kremer's *Culturgeschichte des Orients* (vol. II, pp. 470-476),<sup>\*</sup> and other works specially devoted to Arabic literature. Zamakhsharī, of whom we shall speak very shortly, solemnly asseverates, in a verse which de Sacy cites on

\* Cf p. 22 *supra*

the title-page of his edition, that al-Ḥarírī's *Maqámát* deserve to be written in gold, and this is the general opinion of his countrymen and co-religionists, though not of several distinguished European Orientalists. For better or worse, however, the materials available for the study of these *Maqámát* are singularly copious. As to their author, it is sufficient to say that he was born at Baṣra in A.D. 1054-55, and died there in A.D. 1121-22; that he was of insignificant and even displeasing appearance, and had an unpleasant trick of plucking hairs from his beard when he was engaged in thought; and that he enjoyed the friendship and patronage of the amiable and talented *wazīr* Anúshirwán b. Khálid, at whose instigation the *Maqámát* were written, and to whom they were dedicated.<sup>1</sup>

This *Wazīr*, on account of his excellent historical monograph on the Seljúqs (edited by Houtsma in the recension of al-Bundárl as the second volume of his *Recueil de*  
 Anúshirwán b. Khálid. *Textes relatifs á l'Histoire des Seldjoudes*, Leyden, 1889), deserves some mention in this place. Nearly all that is known about him has been set forth by Houtsma in his preface (pp. xi-xxx) to the above-mentioned work, but the following notice, which I found in a manuscript of the '*Uyḡnu'l-Akḥbār*' ("Primary Sources of Historical Data") preserved in the Cambridge University Library (Add. 2,922, f. 126<sup>a</sup>), and published at pp. 861-2 of the *Journal of the Royal Asiatic Society* for 1902, has not, I think, hitherto been translated. It occurs under the year A.H. 532 (=A.D. 1137-38), and runs as follows:—

"And in this year died Anúshirwán b. Khálid b. Muḥammad of Káshán [who bore the *kunya*] Abú Naṣr, the *Wazīr*. He was born at Ray in A.H. 459 (=A.D. 1066-67), and, after various vicissitudes, became

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<sup>1</sup> See p. 5 of de Sacy's edition and commentary thereon; Houtsma's Preface to his edition of al-Bundárl, p. xii; and Brockelmann's *Gesch. d. arab. Litt.*, vol. i, p. 276.

11a<sup>17</sup> to Sultán Mahmud [b Mohammad b] Maliksháh in A H 517 (= A D 1123-24), with whom he came to Baghdád where he took up his abode. He used to live in the Precinct of Táhir<sup>1</sup> in a house on the shore of the Tigris. He was dismissed from and again restored to his position of Minister. Then the Sultán arrested him and cast him into bonds but subsequently released him. The Caliph al Mustarshid billáh made him his Minister in the latter part of A H 526 (= A D 1132), and he continued his administration until he was dismissed in the year A H 528 (= A D 1134), after which he abode in his house in the Precinct of Táhir honoured by all,\* until he died in this year (A H 532 = A D 1137-38). He was one of the most accomplished of public men, characterised by generosity and nobility, and a friend to men of learning. He summoned to his house Abul Qasim b al Husayn, in order that his sons might hear from him the Musnad of Ibn Hanbal according to the reading of Abu Muhammad ibn al Khashsbab, and granted permission to the general public to be present at these lectures, of which permission great multitudes availed themselves. Ibn Jakina the poet composed both panegyrics and satires on him amongst the former, the following —

*"They asked me who was the greatest of men in worth  
I replied, ' Their master, Anushirván,  
And if he shows humility amongst us  
That is but one of the signs of him whose rank is high,  
For when the stars are reflected on the surface of water  
It is not that they are lowly situated ' "*

"The Qadî Nasîbu'd Din of Arrajan wrote to ask him for a tent. Not having one he sent him a purse containing five hundred *dinárs*, bidding him buy a tent. Al Arrajan replied as follows —

*"Praise God for the bounty of such a man as Abu Khálid,  
Who hath revived generosity for us after that it had departed  
I asked him for a tent wherein I might take shelter,  
And he lavished on me a tent full of gold ! "*

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\* This is no doubt the correct reading though the MS has "*adh Qadhiri*" for "*at Táhiri*". See le Strange's *Baghdád during the Abbasid Caliphate* (Oxford, 1900) pp 118-121, and the map facing p 107 (site No 19).

<sup>1</sup> Perhaps however, for *Makrum*<sup>an</sup>, "*honoured*", we should read *Makruh*<sup>an</sup> in disgrace.



"He it was who caused the *Maqámát* of al-Ḥarírí to be composed, and to him does al-Ḥarírí allude at the beginning of his *Maqámát* where he says: 'Then suggested to me one whose suggestion is as a decree, and obedience to whom is as a prize' . . . And Anúshirwán was a Shí'ite—may God deal gently with him!"

A few words may be devoted to the great Mu'tazilite commentator and philologist Abu'l-Qásim Maḥmúd b. 'Umar az-Zamakhsharí, who was born at Khwárazm (the modern Khiva) in A.D. 1074, and died near the same place in A.D. 1143. He lived for some time at Mecca, whence he is often entitled *Ĵáru'lláh* ("God's neighbour"). Though a strong opponent of the Shu'úbiyya, who held the Persians to be superior to the Arabs, he composed an Arabic-Persian lexicon for the use of his countrymen, which was published at Leipzig by Wetzstein in A.D. 1844. The *Kashsháf*, his great commentary on the Qur'án; the *Mufaṣṣal*, a very notable work on Arabic grammar; his geographical dictionary, entitled *Kitābu'l-Amkina wa'l-Fibál wa'l-Miyádh*; and his "Collars of Gold" (*Aṭwáqu'dh-Dhahab*), all written in Arabic, are his most important and celebrated works.

Of Abu'l-Faṭḥ Muḥammad b. Abi'l-Qásim b. 'Abdu'l-Karím b. Abi Bakr Aḥmad of Shahristán in Khurásán little need be said save that he was born in A.D. 1086; ash-Shahristání. visited Baghdád, where he resided for three years, in A.D. 1116-17; died in his native city in A.D. 1153; and, besides two or three less celebrated works, composed about A.D. 1127 his admirable Book of Sects, of which the Arabic text was published by Cureton in A.D. 1846, and a German translation with notes by Dr. Theodor Haarbrücker in A.D. 1850. For long this has been the only accessible Arabic work dealing with this important subject, but now at last the earlier, fuller, and almost homonymous work of the Andalusian Dháhirite theologian Ibn Ḥazm (b. A.D. 994, d. 1064) has been

published at Cairo (A.H. 1317-21 = A.D. 1899-1903). For a copy of this fine edition of a most important book of reference hitherto absolutely inaccessible to all save a favoured few, I am indebted to my lamented friend and master, the late Grand Muftí of Egypt, Shaykh Muḥammad ‘Abduh, the greatest man, the most able teacher, and the profoundest thinker produced by Islām in our days.

## CHAPTER VI

THE FOUR GREAT POETS OF THE LATE TWELFTH CENTURY,  
ANWARÍ, KHÁQÁNÍ, NIDHÁMÍ OF GANJA, AND DHAHÍR  
OF FÁRYÁB

IN this chapter I propose to depart from the chronological sequence of events which I have hitherto striven to observe, and to consider together four poets of the later Seljûq period, who are, by the general consent of their countrymen, amongst the greatest masters of verse whom Persia has produced. They were not strictly contemporary, and only one of them can be called a Seljûq poet, but they may conveniently be discussed and contrasted in a single chapter, since they are all figures in the literary world of Persia too important to be summarily dismissed. These four poets are Anwarí of Kháwarán in Khurásán, who, though he survived Sanjar some thirty or forty years, achieved his reputation in that monarch's reign; Kháqání, the poet of Shirwánsháh, born at Ganja (now Elizavetpol) in A.H. 500 (A.D. 1106-7); Nidhámí, also born at Ganja some thirty-five years later; and Dhahíru 'd-Dín Fáyábí, born at Fáyáb near Balkh, who, during the latter part of the twelfth century, frequented in turn the Courts of Tughánsháh of Nishápúr, Husámu'd-Dawla Ardashír of Mázandarán, and the Atábeks of Ádharbayján, and finally died at Tabríz about the beginning of the thirteenth century.

Of these four poets Anwarī is at once the most ancient and the most celebrated, and in the following well-known verse is even ranked as one of the three greatest poets whom Persia has produced :—

Anwarī.

*Dar shi'r si tan payambarān-and,  
Qawllst ki jumlagi bar ān-and :  
Firdausi u Anzari u Sa'di,  
Har chand ki 'Lā nabīya ba'di.\**

It is difficult for an European student of Persian, however anxious he may be to give due weight to the opinion of native critics, to think of Anwarī as the equal of Firdawsī and Sa'dī, or as the superior of Nāsir-i-Khusraw or Nidhāmī, but this is partly because, as I have already pointed out, the panegyric—and most of Anwarī's *qaṣidas* were panegyrics—however skilfully constructed, can seldom arouse much enthusiasm, save in the heart of him whose praises it celebrates. A friend of mine, Mīrzā Muḥammad, one of the most learned and scholarly Persians whom it has ever been my good fortune to meet, is of opinion that Anwarī's reputation rests mainly on his qaṣidas which are not probably the true one.—In most of the *ghazal* and *quatrain*, Anwarī is not specially distinguished, though his fragments (*muqaṭṭa'āt*) often reveal a strong individuality.

Concerning the circumstances of Anwarī's life we possess but little authentic information, though a careful and critical examination of his poems would doubtless furnish us with some hitherto unremarked and trustworthy data for his biography. From other sources we learn but little on which reliance can be placed. 'Awfī in his *Lubābu'l-Albāb* (vol. ii, pp. 125–138 of my edition) as usual tells us practically nothing, save that the poet was skilled in Astronomy, Geometry, and Logic, a fact known to us from other sources, especially from

\* For the translation of this verse see p. 116 *supra*.

one of Anwarí's own poems cited in the *Ta'rikh-i-Guzida*,<sup>1</sup> wherein he adds to these accomplishments Music, Metaphysics, Natural Science, and Judicial Astrology, and even declares himself proficient "in every science, pure or applied, known to any of his contemporaries." According to Dawlatsháh (pp. 83-86 of my edition) he was born in Abíward at a village near Mihna in the Dasht-i-Kháwarán, on which account he at first wrote under the pen-name of Kháwarí, which he afterwards changed to Anwarí. He is said to have studied at the Manşuriyya College of Tús, where he lived the cramped and straitened life of a needy student. One day—so runs the tale—there passed by the gate of the College a man gorgeously apparelled, mounted on a superb horse, and surrounded by servants and attendants. Anwarí, struck by his magnificence, inquired who he was,<sup>2</sup> and on learning that he was a poet exclaimed, "Good heavens! Am I so poor when the rank of Science is so high, and is he so rich when the grade of Poetry stands so low? By the glory and splendour of the Lord of Glory, from to-day onwards I will busy myself with Poetry, which is the lowest of my accomplishments!" And that very night, it is said, he composed the celebrated *qaşida* beginning—

*Gar dil u dast baḥr u kán báshad,  
Dil u dast-i-Khudáyagán báshad.*

"If Heart and Hand can rank as Sea and Mine,<sup>3</sup>  
It is this Heart and Hand, O Sire, of thine!"

In the morning he presented himself at Sulţán Sanjar's reception, and, having recited his poem, was asked whether he

<sup>1</sup> For both text and translation see pp. 7-8 of my *Biographies of Persian Poets contained in the Ta'rikh-i-Guzida* (J.R.A.S. for October, 1900), in the separate reprint. The text will also be found at pp. 704-5 of the Lucknow lithographed edition of A.H. 1297 (= A.D. 1880).

<sup>2</sup> M. Ferté, in the notice on Anwarí which he published in the *Journal Asiatique* for March-April, 1895, suggests (p. 244) that Amír Mu'izzí was the gorgeously-arrayed poet in question.

<sup>3</sup> I.e., in profundity and liberality.

desired a present of money or a position at the Court; to which he replied:—

“Save at thy threshold in the world no resting-place have I;  
Except this gate no place is found whercon my head would lie.”

Thereupon Sanjar made him an allowance and took him with him to Merv.

According to a very well-known verse cited by Dawlatsháh (p. 84), Kháwarán produced, besides Anwarí, three incomparable geniuses, namely, Abú ‘Alí Aḥmad Shádán, who was for a time Prime Minister to Tughril Beg; Ustád As‘ad of Mihna, a doctor of Theology and Law contemporary with al-Ghazálí, with whom he disputed; and the celebrated Šúfí Abú Sa‘íd ibn Abi’l-Kbayr, whose life and work have already been considered (pp. 261–269 *supra*).

Although Anwarí is said to have been one of the greatest astrologers of his time, he ventured on a forecast which, owing to the notoriety which it attained and its conspicuous non-fulfilment, considerably damaged his prestige. It happened that during Sanjar’s reign all the seven planets were at one period in the Sign of the Balance,<sup>1</sup> and Anwarí declared that this conjunction portended gales of such severity that buildings and trees would be overthrown and cities destroyed. Many people were so alarmed by these predictions that they dug cellars in which to take refuge from the impending calamity. But when the fateful night arrived there was so little wind that a naked light burned unwaveringly on the top of a minaret; nor was Anwarí’s plea that the effects of such a conjunction did not appear at once, but took time to develop, more successful, for during the whole of that year there was so little wind that it did not suffice for the winnowing of the harvests<sup>2</sup> about Merv, which consequently lay on the ground

<sup>1</sup> See Ibnu’l-Athír, who places the conjunction in A.H. 582 on the 29th of Jumádá II (= September 16, A.D. 1186), and speaks only of *five* planets.

<sup>2</sup> This detail is also mentioned by Ibnu’l-Athír, *loc. cit.*

till the following spring. On this Farīd-i-Kátib composed a verse which may be thus paraphrased :—

“Said Anwari, ‘Such fearful gales shall blow  
As houses, nay, e’en hills, shall overthrow.’  
The day proved breathless; Anwari, I ween you  
And Æolus must settle it between you !”<sup>1</sup>

This conjunction of the planets is generally considered to have taken place in Rajab, A.H. 581 (= October, A.D. 1185), or possibly, as hinted by Ethé, nearly a year later;<sup>2</sup> so that Anwari’s death, the dates assigned to which by different biographers (and even by the same biographer in different passages of the same work) vary between A.H. 645 and 656 (= A.D. 1250–1258), must have taken place after (probably soon after) this event.

By far the fullest and best critical monograph on Anwari is that published at St. Petersburg in 1883 by Professor Valentin Zhukovski, under the title of ‘*Ali Awḥadu’d-Dīn Anwari: Materials for a Biography and Characteristic-Sketch*.’ It is unfortunately written in Russian, and is therefore inaccessible to the majority of Orientalists; but we owe to Dr. W. Pertsch an excellent epitome of the biographical portion, published in vol. ii of the *Literatur-Blatt für Orientalische Philologie* (Leipzig, 1884–5). The Russian work comprises xxiv + 146 pages, followed by 90 pages of Persian text, and consists of :—

Zhukovski’s  
Memoir on  
Anwari.

<sup>1</sup> W. Pertsch gives the following rendering in German (*Literatur-Blatt für Orientalische Philologie*, vol. ii, p. 16) :—

“Ein Wetter kündete uns Anwari voraus,  
Das Berge stürzen sollt’ und Länder tilgen aus;  
Der Tag erschien, allein es blieb so still wie nie:  
Warum, weiss niemand sonst, als Gott—und Anwari.”

<sup>2</sup> Ibnu’l-Athir, who affords contemporary evidence, favours the later date, for he places the conjunction of the five (not seven) planets on the 29th of Jumáda II, A.H. 582 (= September 16, 1186), and alludes both to the predictions of the astrologers and their complete falsification.

- A Preface (pp i-vii),  
 An Introduction (pp viii-xxiv),  
 Chapter i (pp 1-30) Biography of Anwarí,  
 Chapter ii (pp 31-78) Literary activity and characteristics of  
 Anwarí,  
 Chapter iii (pp 79-97) The commentaries on Anwarí's poems in  
 " Farahání in particular,  
 Language of Anwarí and the Biblio-  
 Translations of *qasidas* (pp 103-135),  
 Translations of *ghazals* (pp 135-137),  
 A Table of the Muhammadan years mentioned in the course of  
 the work from A H 225 to A H 1273 with their Christian equivalents  
 (pp 138-141),  
 Alphabetical index of proper names (pp 141-146)

The Persian texts at the end of the volume comprise —

- Selected *qasidas* (six in number) the first with full and the  
 remainder with occasional commentary (pp 2-72),  
 Selected *ghazals*, four in number (pp 73-76),  
 Biography of Anwarí from the *Tadhkirah*, or Memoirs, of Dawlat  
 shah (pp 78-83),  
 Biography of Anwarí from the *Mirdat al Khayal* of Shir Khán Ludi  
 (pp 83-85),  
 Biography of Anwarí from the *Átash Kada* of Lutf 'Alí Beg  
 (pp 85-88)  
 Biography of Anwarí from the *Haft Iqlim* of Amin Ahmadi Rází  
 (pp 88-90)

Amongst the mass of interesting matter collected by Zhukovski, attention may be especially directed to his table (on p 29) of the various dates assigned to Anwarí's death by different authorities, and his list of the very numerous Arabic and Persian works (over sixty in number) to which Abu'l-Hasan Faríhání refers in his Commentary (pp 89-96) As regards the former, the date of Anwarí's death is given —

In the *Átash Kada* of Lutf 'Alí Beg (composed in A H 1180 =  
 A D 1766-77) as A H 545 (= A D 1150-51) in Zhukovski's text but as



A.H. 656 (=A.D. 1258) or A.H. 659 (=A.D. 1261) in the Bombay lithographed edition of A.H. 1277 (=A.D. 1860-61);<sup>1</sup>

In the *Taqwīmū't-Tawdrikkh* of Hájji Khalífa (composed in A.H. 1058 = A.D. 1648) as A.H. 547 (=A.D. 1152-53);

In the *Tadhkira* of Dawlatsháh (p. 86 of my edition) as A.H. 547 (=A.D. 1152-53), but some MSS. give other dates, such as A.H. 548 and 556;

In the *Mirdáu'l-Khayál* of Shír Khán-i-Lúdí (composed in A.H. 1102 = A.D. 1690-91) as A.H. 549 (=A.D. 1154-55);

In the *Haft Iqlm* of Amín Aḥmad-i-Rází (composed in A.H. 1002 = A.D. 1593-94) as A.H. 580 (=A.D. 1184-85);

In the *Mujmal* of Aḥmad b. Muḥammad b. Yahyá Faṣīḥ of Khwáf (composed in A.H. 845 = A.D. 1441-42) as A.H. 585 (=A.D. 1189-90);

In the *Khulāṣatu'l-Ash'ár* of Taqí Khán of Káshán (composed, so far as this earlier portion is concerned, in A.H. 985 = A.D. 1577-78) as A.H. 587 (=A.D. 1191);

In the *Mirdáu'l-'Álam* of Muḥammad Bakhtáwar Khán (composed in A.H. 1078 = A.D. 1667-68) as A.H. 592 (=A.D. 1196);

While, lastly, the date A.H. 597 (=A.D. 1200-1) is given by d'Herbelot and Stewart.

As will be seen, most of these works are comparatively modern, only two, the *Mujmal* and Dawlatsháh's *Tadhkira*, reaching back even as far as the ninth century of the *hijra* (latter half of the fifteenth of our era). Of the older works from which information might be expected, the *Chahár Maqála* makes no mention whatever of Anwarí, while the *Ta'rikkh-i-Guzida* of Ḥamdu'lláh Mustawfí (composed A.H. 730 = A.D. 1330) and the *Lubábu'l-Albáb* of 'Awfí (early thirteenth century of our era), though they both consecrate articles to him, omit to mention the date of his death, as does the Arabic *Átháru'l-Bilád* of al-Qazwíní (ed. Wüstenfeld, p. 242, s.v. Kháwarán), which merely describes his poetry as "more subtle than water," and says that it is in Persian what that of Abu'l-'Atáhiya is in Arabic—a comparison which seems to me singularly inapt. At present, therefore, no data are

<sup>1</sup> Unfortunately, no trustworthy text of the *Átash-Kada* is available, so that little reliance can be placed on the dates given in the lithographed edition or in the generality of manuscripts, especially when they are not written out fully in words.

available for determining accurately when Anwari was born or when he died, but, for the reasons given above, his death must have taken place subsequently to A H 581, and probably, as assumed by Zhukovski and Ethé, between A H 585 and 587 (= A D 1189-91).

Before proceeding to a fuller examination of Zhukovski's admirable work, allusion should be made to another monograph on Anwari by M Ferté, published in the *Journal Asiatique* for March-April, 1895 (series ix, vol 5, pp 235-268). This need not detain us, for it is quite uncritical, the author seems to have had no knowledge of Zhukovski's or Pertsch's work, and contents himself with translating a few of Anwari's most celebrated poems and reproducing some of the best known, but probably in many cases apocryphal, anecdotes of the biographers.

Zhukovski begins his book with a brief Preface, in which he describes the materials which he had at his disposal, and explains the reasons which led him to select the six *qaṭidas* whereof the text is published at the end of the volume. The first of these, which is also the first in the Lucknow edition, begins —

*Baz in chi juwānt u jamāl ast jahān rā?*

and is chosen because it is at once one of the most celebrated and one of the most difficult and complex of Anwari's *qaṭidas*, and because Abu'l Hasan Farāhānī's commentary on it, which Zhukovski prints with the text of the poem, is particularly full.

The second, beginning —

*Agar muhawwil ī hāl ī jahānīyān na Qadd sī,  
Chirā majdīy ī ahwāl bar khulāf ī ridā sī?*

is chosen because, in Zhukovski's opinion, Nicolas, who translated it, has misunderstood it, and misrepresented Anwari on the strength of it.

The third, already mentioned, which begins :—

*Gar dil u dast baḥr u kân bâshad,  
Dil u dast-i-Khuddâyagân bâshad,*

is chosen because it is generally considered to be alike the earliest and one of the most beautiful of Anwarî's *qaṣīdas*.

The fourth, published by Kirkpatrick with an English translation, entitled "The Tears of Khurāsān," in the first volume of the *Asiatic Miscellany*, p. 286 *et seqq.* (Calcutta, A.D. 1785), is chosen on account of its historic interest, its human feeling, and its celebrity. It begins :—

*Bar Samarqand agar bug'zari, ay bād-i-saḥar,  
Nāma-i-ahl-i-Khūrāsān bi-bar-i-Sulṭān bar.*

The fifth, beginning :—

*Ay birādar, bishnaw in ramzi zi shi'r u shā'iri,*

is interesting as containing Anwarî's confession as a poet.

The sixth and last, beginning :—

*Ay Musulmānān, fighān az jawr-i-charkh-i-chaṇbari !*

is chosen as one of the last and finest of Anwarî's poems (his "swan-song," as Zhukovski terms it), and because of its biographical interest.

Of the *ghazals* only four are given, and Zhukovski has admittedly taken these more or less at random, considering that all of them are about equal in point of merit and interest.

The Preface is followed by an Introduction, dealing with the peculiar position of the professional poet in Persia, especially at this epoch, and emphasizing the necessity under which he laboured, if he wished to make money, of devoting his attention chiefly to political and panegyric verse, varied by

satire, the natural counterpart of eulogy. Rhetoric in verse rather than true poetry was generally, as Zhukovski well says, the output of these Court-poets, who fulfilled to a certain extent the functions proper to the journalist in modern times, as well as the more intimate duties of the boon-companion and sycophant. The Court-poet frankly wanted and wrote for money. "If thou wilt give me a thousandth part of what Rudāfi obtained from the bounty of kings, I will produce poetry a thousand times as good," said Shaykh Abū Zarrāʿ al Maʿmūr of Gurgān to his patron.<sup>1</sup> The poet was expected to show himself equal to every occasion, whether of joy or grief, to congratulate, as we have seen, the royal eye which first detected the new moon heralding the conclusion of the month of fasting, or to console for a fall from a restive horse, or a bad throw at backgammon, or even a defeat in the field of battle,<sup>2</sup> even to offer condolence to a friend afflicted with toothache.

Another curious point which Zhukovski brings out is that every poet of note had his *rawī*, or rhapsodist, to whom he entrusted the task of declaiming the poetry which he had composed. Firdawsi mentions Abū Dulaf as his *rdwi*,<sup>3</sup> Abu'l-Faraj i-Rūnī says in a verse cited by Zhukovski "My *rdwi* has recited in [your] audience-chamber the conquest of Merv and Nishāpur", while Mas'ud-i-Sa'd-i-Salmān, in a verse also cited by Zhukovski, bids his *rawī*, Khwāja Abu'l-Fath, not to find fault with his verse, but remove by his heart-moving and wonderful voice such defects as mar its beauty. The obscurity of much of this high-flown, rhetorical, panegyric verse is such that copious commentary is needed to render it intelligible, and without this aid one is compelled

<sup>1</sup> See p. 10 of my edition of *Awfis Lubāb* vol. II.

<sup>2</sup> See the quatrain addressed to Sulṭān Sinjar by Farid i-Katib on the occasion of his defeat by the army of Qara Khitā (*Ta'rikh i-Guzida*, ed. Jules Gantier vol. I pp. 260-263).

<sup>3</sup> See Noldeke's *Iranisches Nationalopos* p. 24 of the *lirage à part*.

to say, "the meaning of the verse is in the poet's belly" (*Mā'na 'sh-shi'r fī baṭni 'sh-shd'ir*).

Zhukovski ends his introduction by an endeavour to distinguish three periods of development in Persian poetry down to the earlier Seljūq period, namely, the epic which accompanied the revival of Persian national feeling under the Sāmānids, and which culminated in Firdawsī; the venal panegyric, against which Nāṣir-i-Khusraw and 'Umar Khayyām revolted; and the mystic verse to which the disappointed and disillusioned panegyrist (such as Sanā'ī, and, though too late for practical results, Anwarī also) so often turned at last.

The materials for Anwarī's biography are far less copious than we could wish, but from the eight biographical works enumerated on pp. 369-370 *supra*, in conjunction with what can be gleaned from the poet's own works, Zhukovski has put together in the first chapter of his book nearly as full a notice of his life as it is at present within our power to construct. Of Anwarī's birth and early life we know practically nothing. That he was, as his biographers assert, a diligent student, and well versed in most of the sciences of his age, is proved not only by the varied learning which he is so prone to display in his verse, but by his own explicit declaration in a rather celebrated fragment to which allusion has been already made, and which begins:—

*Garchi dar bastam dar-i-madh u ghazal yakbāragi,  
Zan ma-bar k'az nadhīm-i-alfādh u ma'ānī qāṣir-am.\**

\* This fragment, consisting of nineteen verses, will be found in its entirety on p. 307 of the Tabrīz edition of A.H. 1266, and, with some difference in the arrangement of the verses, on pp. 704-5 of the Lucknow edition of A.H. 1297 (A.D. 1880). Six verses of it are given in the *Ta'rikh-i-Guzīda* (see my notice of the Biographies of Poets contained in that work published in the *J.R.A.S.* for October, 1900, and January, 1901, pp. 7-8 of the *tirage-à-part*), and at pp. 6-7 of Zhukovski's monograph. In another verse (p. 87, l. 3 of the Lucknow edition) Anwarī says: "In whatever accomplishment you examine me, you will think that therein lies my perfection."

In another fragment quoted by Zhukovski (p. 7), Anwarí similarly boasts of his more frivolous accomplishments, such as his skill in calligraphy, chess, and backgammon; his knowledge of verse, both his own and that of the older poets; and his powers of satire, wit, and invective; so that, as he remarks to his patron, "You need have no fear of being bored."

It is also clear that the biographers are right in their opinion that Anwarí, while little disposed to underrate his own merits as a poet, was not inclined to rate poetry very high. In a verse whereof the correct text (which materially differs in sense from the version contained in the lithographed editions at my disposal<sup>1</sup>) is, I think, that given by 'Awfí (*Lubdb*, vol II, p. 117 of my edition), Anwarí says —

*'After all, I am like Saná'í, even though I be not like Šábir,'*

Saná'í being, as we have seen, admittedly a poet of the first class, and far more celebrated than Adīb Šábir, whom, however, since he sang Sanjar's praises and died in rendering him a service, Anwarí probably deemed it improper to belittle. In the same poem he says —

*"Talent is, indeed a disgrace in our time, else this verse  
Declares that I am not [merely] a poet, but a magician!"*

Again he says in another place (p. 694 of the Lucknow edition of 1880) —

*I have a soul ardent as fire and a tongue fluent as water,  
A mind sharpened by intelligence, and verse devoid of flaw.  
Alas! There is no patron worthy of my eulogies!  
Alas! There is no sweetheart worthy of my odes!"*

He likewise declares (p. 688) that his poetry goes all over

<sup>1</sup> The rendering of this other version is "After all I am not like Šana'í nor like Šábir."

the world, like carrier pigeons, and (p. 34, l. 5) that his style is, by common consent, the best amongst all contemporary work.

On the other hand, speaking of the art of poetry he says (p. 730) :—

*"O Anwarī, dost thou know what poetry and covetousness are?  
The former is the child and the latter the nurse! . . .  
Like the cock thou hast a crest of Science;  
Why dost thou lay eggs like a hen?"*

And he concludes by bidding himself no longer "fling the filth of poetry to the winds." Another interesting fragment, which bears out, so far as it goes, the account given by the biographers of the motives which induced Anwarī to abandon learning for poetry, begins at the bottom of p. 629 of the Lucknow edition. He says :—

*"Since my consideration may be increased by panegyric and ode,  
Why should I consume my soul in the fire of thought?  
I have thrown away twenty years in 'perhaps' and 'it may be';  
God hath not given me the life of Noah!  
Henceforth I will rein in my natural disposition,  
If I see the door of acceptance and success open before me;  
And if they vouchsafe me no gift, I will, after essaying praise,  
Destroy with words of satire the head of such a patron!"*

"Begging," says Anwarī in another place (bottom of p. 41), "is the Law of the poets"; and he is ready enough with threats of satire—and that, generally, of the coarsest kind—when begging avails not. Yet he is keenly alive to the hatefulness of a courtier's life, while recognising, with anger and resentment against his time, that thus only, and not by the scholar's life which he would fain lead, can wealth be obtained. Thus he says (p. 711, ll. 2-4) :—

*"It is not fitting, in order to conform to the courtier's code,  
Again to impose vexation on my heart and soul;"*

To uag my tongue in prose or verse,  
 And bring forth virgin fancies from my mind,  
 For the whole business of courtiers comes to this—  
 To receive blows and give abuse

As to the spitefulness of Fortune towards men of learning, he says (p 39, l 6) —

*'How can any one realise that this blue coloured hump back [i.e. the sky]  
 Is so passionately fond of annoying men of learning?'*

And so poor Anwarī, scholar by taste and poet by profession, is torn asunder between this and that, neither content to share the scholar's poverty, nor able to reconcile himself to the hollow insincerity of the courtier's life, keenly sensitive to the rebuffs to which his vocation exposes him, holding his way of life in bitter contempt, longing to follow in the steps of Avicenna, yet living the life of Abu Nuwās. In spite of his dictum that a poet ought not to write verses after he has reached the age of fifty (p 725, l 1), he himself practised the art of poetry for at least forty years, since two of his poems (pp 636 and 651) mention A H 540 (= A D 1145-46) as the date of the current year, while he continued to write verses after his astrological fiasco, which, as we have seen, took place in or about the year A H 581 (= A D 1185-86). Yet at the end of his life, after he had, without fault on his part, as it would appear, incurred the resentment of the people of Balkh, he appears to have forsworn courts and the service of kings and nobles, and to have returned to the quiet, secluded, scholarly life which he loved. To this some of his poems bear evidence, notably the fragment printed, with English rendering, at pp 8-10 of the *tirage à part* of the Biographies of Persian Poets which I translated from the *Ta'rikh i-Guzida* in the J R A S for 1900-1. Herein he speaks enthusiastically of the peace and quiet which he enjoys in his humble cottage,



where dry bread with some simple relish is his fare, and the ink-bottle and the pen take the place of the wine-cup and the rebeck. In the same sense he says in another place (Lucknow edition of 1880, p. 733, ll. 15-16) :—

*"O Lord, give me, in exchange for that luxury which was of yore,  
The contentment of Truth and an innocent livelihood,  
Security, health, and acceptable devotion,  
A loaf of bread, a ragged cloak, and to sit apart in some corner."*

Although Sayyid Nuru'llāh Shushtarī, the author of that great biography of eminent Shī'ites entitled the *Majlis-i-Mu'minīn*, or "Assemblies of True Believers," written about A.D. 1586, reckons Anwarī amongst the poets who belonged to the Shī'a sect, the following eulogies of 'Umar on pp. 53, 74, and 720 of the Lucknow edition of his poems, if genuine, would seem to prove conclusively that this was not the case, apart from the fact that a Court-poet of the Seljūqs, who were fanatical Sunnis, could hardly profess in public the heterodox doctrine. In the first of the verses referred to Anwarī speaks of "*the chosen one of the Church of Islām, the chief of God's religion 'Umar,*<sup>1</sup> *who inherits the justice and firmness of [the Caliph] 'Umar.*" In the second he says that "*the Holy Law was made manifest by 'Umar*"; while in the third he says :—

*"Through Muḥammad and 'Umar paganism was annulled and  
religion strengthened ;  
Thy days naturally restored those days to life again."*

Nor, at least while he remained a Court-poet, was Anwarī inclined to observe at all strictly the Muḥammadan prohibition of wine. "Dost thou know any way," he says (p. 688, ll. 4-5 of the Lucknow edition), "in which I can excuse my having got drunk and been sick ?" And in another fragment (*op cit.*, p. 698, ll. 12-14), he says :—

<sup>1</sup> *I.e.*, Ṣafīyyu'd-Dīn 'Umar, the Muftī of Balkh.

*O noble sir, thou knowest that, being afflicted with the goul,  
I, thy servant abstain from everything which is sour  
I asked for wine, and thou didst give me stale vinegar,  
Such that should I drink it I should rise up at the Resurrection  
like pickled meat  
Where is thy butler then so that I may pour  
A cufful of it into the ears and nose of the scoundrel?*

These are the main facts which I have been able to glean from a cursory perusal of Anwarí's collected poems, but there is no doubt that the careful examination of a text more correct than any which we yet possess would supply us with further details of his life and fuller data for judging of his character. Let us now return to the anecdotes related by the biographers, which, though not worthy of much credence, ought not to be passed over without notice.

One of the most celebrated of these, taken from the *Habibu's-S-Sajaz* (vol II, part 4, pp 103-104 of the Bombay edition of A D 1857) gives another account of Anwarí's first appearance at the Court of Sanjar. According to this story, Mu'izzí, the Poet-Laureate, to whom was entrusted the duty of interviewing poets who desired to submit their verses to the King, and of keeping back all those whose merit was not sufficient to entitle them to an audience, had devised an infamous trick to discourage and turn away all applicants of whose talents he was jealous. His memory was so good that he could remember and repeat any poem which he had heard recited once, his son could repeat any poem which he had heard twice, and his servant any poem which he had heard three times. So when any poet desiring audience of the King came before him and recited his poem, he would hear it to the end, and then say, "That is my own poem, and in proof of what I say, hear me recite it." Then, when he had repeated it, he would turn to his son and remark, "My son also knows it", whereupon the son would also repeat it. Then in like manner he would cause his servant to repeat it, after which he would drive the unfortunate poet from his presence as an unprincipled plagiarist.

For a long while aspirants to poetical honours were in despair of outwitting Mu'izzí's stratagem, until at length Anwarí resolved to see what he could do. Dressing himself in absurd and grotesque apparel, he presented himself before Mu'izzí, and recited certain ludicrous and doggerel verses which aroused the ridicule of all who heard them. Mu'izzí, apprehending no danger from one whom he took for a buffoon, promised to present Anwarí to the King on the following day. When the time came, Anwarí, being called forward, appeared in a dignified and appropriate dress, and, instead of the expected doggerel, recited the first two couplets of the poem :—

*Gar dil u dast bah̄r u kán báshad,  
Dil u dast-i-Khudáyagán báshad.*

Then, turning to Mu'izzí, he said, "If you have heard this poem before, then recite the remainder ; if not, admit that it is my own original composition." Mu'izzí was confounded, and was compelled to witness his rival's complete triumph.

As a matter of fact the poem in question itself affords evidence that its author had already for some considerable time been engaged in verse-making, for in it he says :—

*Khusrawá, banda-rá chu dah sál-ast  
Kash hamí árziy-i-án báshad,  
K'az nadímán-i-majlis ar na-buwad  
Az muqímán-i-ástán báshad . .*

"O Prince, since it is ten years that thy servant  
Is possessed by this desire,  
That if he may not be one of the intimates of thine assembly,  
He may [at least] be one of those who stand at thy  
threshold . . ."

Be this as it may, Anwarí's own words suffice to prove that he was held in high honour by the King. Thus he says in one place :—

*Anwarí-rá Khudáyagán-i-jahán  
Písh-i-khud khwánd, u dast dád, u nishánd ;  
Báda farmúd, u shi'r khwást azú . . .*

"The Lord of the world called Anwarī  
Before him gave him his hand, and caused him to be  
served,  
Called for wine, and asked him for poetry . . "

Another incident recorded concerning Anwarī in the *Haft Iqlīm*, and, in a somewhat different form, in the *Bahārīstān*, the *Mujmal* of Faṣīḥ, and the *Lubābu'l-Albāb* of 'Awfī (vol II, pp 138-9) is connected with a warning which he received from a contemporary poet, Khālid b. ar-Rabi', when he was invited by the Ghūrī King 'Alā'u'd-Dīn to visit his court. Outwardly this invitation boded no evil, but inwardly the King of Ghūr was filled with rancour against Anwarī, and sought to punish or destroy him, on account of certain satirical verses which he had, or was alleged to have, composed about him. Fakhrū'd-Dīn Khālid, knowing the true state of the case, wished to warn his friend, but feared to do so openly, lest he himself should incur the wrath of 'Alā'u'd-Dīn. He therefore wrote him a letter to which he prefixed three Arabic verses, of which the translation is as follows —

' Behold the World full throated cries to thee,  
Beware beware of my ferocity !  
Let not my smiles protracted lull thy fears,  
My words cause laughter, but mine actions tears !  
The World to garbage stuffed with mush indeed  
I best may liken, or to poisoned mead ! '

Anwarī, who was quick enough to take this hint of danger, refused to go, whereupon 'Alā'u'd-Dīn sent another messenger, offering Malik Tutl, his host for the time being, a thousand sheep in exchange for the poet, who, however, succeeded in prevailing upon his patron not to surrender him to his foe. According to some biographers he also excused himself to the King of Ghūr in the poem beginning —

\* In the account given by Zhukovski the offensive verse is represented as a quatrain, and so is the warning (*op cit*, pp 16-17)

*Kulba'i k'andarân bi-rîz u bi-shab*  
*Ĵây-i-âram u khurd u-khwâb-i-man-ast . . .*<sup>1</sup>

which, in any case, evidently belongs to the latter part of his life, when he had abandoned the frequenting of Courts.

Anwarî is generally said to have passed the closing days of his life at Balkh, whither he retired after the loss of prestige which he suffered in consequence of the failure of the astrological prediction<sup>2</sup> already mentioned in A.H. 581 (= A.D. 1185-86). Here also misfortune pursued him, for there appeared a satire on the people of Balkh entitled the *Khar-nâma*, or "Book of Asses," of which, though it was really from the pen of Súzanî, Anwarî was falsely supposed to be the author. According to other accounts, the offending poem<sup>3</sup> was a fragment of five verses characterising the four chief cities of Khurâsân (Balkh, Merv, Nîshâpûr, and Herât), composed by Futûhî at the instigation of Súzanî and deliberately ascribed by him to Anwarî, in which Balkh is described as a town "filled with rogues and libertines," and destitute of a single man of sense. In any case Anwarî was roughly handled by the people of Balkh, who, furious at what they considered an unprovoked outrage, paraded him through their streets with a woman's headdress on his head, and would have gone further had they not been dissuaded and pacified by some of the poet's influential friends, such as Sayyid Abû Tâlib, Hamîdu'd-Dîn the judge, Şafi'u'd-Dîn 'Umar the *Muftî*, Táju'd-Dîn Aḥmad the *Muhtasib* (or inspector of weights and measures), and Nidḥâmu'd-Dîn Aḥmad the professor, to whom the poet bewails his adventure and offers his thanks in a *qasida*

<sup>1</sup> See pp. 593-4 of the 1880 Lucknow lithographed edition, and also the *Biographies of Poets . . . in . . . the Ta'rikh-i-Guzîda*, pp. 8-10 of the separate reprint of my article in the *J.R.A.S.* for October, 1900.

<sup>2</sup> Some of Anwarî's defenders have striven to justify his warning by making it refer not to physical but to political storms, for it was about this time that Chingîz Khân succeeded in establishing his power over the Mongols.

<sup>3</sup> The text is given at p. 27 of Zhukovski's book.

(No. 6 of Zhukovski, pp. 58-72 of the texts) of a hundred verses, beginning :—

*Ay Musulmánán, fighán az jawr-i-charkh i-chanbari,  
Wa'z nifâq i-Tir, u qasd-i Mâh, u kayd-i-Mushtari!*

This *qaşıda*, I may remark, is the original of the piece called "*Palinodia*" which occupies pp. 63-80 of the late Professor E. H. Palmer's *Song of the Reed* (Trubner, 1877); a rendering so free that it can at most be described as a paraphrase, of which the first two verses, corresponding to the first three *bayts* of the original, are as follows :—

"Ah! the spheres are incessantly rolling,  
And the Archer is shifting his ground,  
And the moon is for ever patrolling,  
And Jupiter going his round.  
The water that tastes to another  
Refreshing and cool on the lip,  
Is as fire that no efforts can smother  
In the cup which I sip

"The dust that all quiet is lying  
When others recline on the ground,  
Around me in volumes is flying,  
Like a desert where whirlwinds abound;  
And Fate, in the ship of my being,  
In happiness hurries me past,  
But if ever from sorrow I'm fleeing,  
It anchors me fast."

Here, for comparison, is a literal translation of the original three *bayts* which the above stanzas represent :—

"O Muslims, alas for the tyranny of hoop-like heaven,  
And the treachery of Mercury, the ill-intent of the Moon, and  
the guile of Jupiter!  
The action of the beneficent water on my palate is fire,  
The state of the quiet earth in my abode is tempestuous!  
With the boat of my life heaven ever deals in [one of] two  
ways,  
Urging it onward in time of gladness, anchoring it in time of  
grief."

Perhaps the most celebrated of all Anwarî's poems, at any rate in Europe, is that first translated into English verse by Captain William Kirkpatrick, under the title of "The Tears of Khorassan," in vol. i of the *Asiatick Miscellany*, published at Calcutta in A.D. 1785, pp. 286-310; and again by Professor E. H. Palmer in his *Song of the Reed*, pp. 55-62.

"This poem," says Kirkpatrick, "is one of the most beautiful in the Persian language. The sentiments are throughout natural, and not unfrequently sublime; the images are for the most part striking and just; the diction is at once nervous and elegant, animated and chaste; and the versification, although not everywhere equally smooth and flowing, seems, notwithstanding, to be happily adapted to the subject, the measure being, as I believe, the most slow and solemn that is used in Persian poetry."

It has also a considerable historical interest, as giving a graphic description of the deplorable ravages wrought in what was previously one of the most flourishing parts of Persia by the barbarous Turcoman tribe of the Ghuzz, about the end of the year A.H. 548 (beginning of A.D. 1154). This tribe, whose pasture-grounds lay round about Khatlán, a dependency of Balkh, paid a yearly tribute of 24,000 sheep to the kitchen of King Sanjar. The harshness and greed of his steward (*khwânsâldâr*) having led to disputes and bloodshed, Qumâj, the Governor of Balkh, wrote to Sanjar to complain of the growing power and insolence of the Ghuzz, and asking to be appointed commissioner (*shahna*) over them, promising speedily to reduce them to obedience, and to raise their tribute to 30,000 sheep. Qumâj, however, failed to make good his promise, for he was defeated by them and driven out of their territories, and his son 'Alâ'u'd-Dîn was slain. Thereupon Sanjar was persuaded by his nobles to take the field in person, and to reject the apologies and indemnity of 100,000 *dinârs* and 1,000 Turkish slaves which the frightened Ghuzz now offered. When he drew near to their encampment they came out to meet him as suppliants, accompanied by their women

and children, praying for forgiveness, and offering seven maunds of silver from each household. Again Sanjar was prevented by his *amirs*, Mu'ayyid, Yarunqush, and 'Umar-i-'Ajami, from listening to their proposals; battle was joined, and the Ghuzz, now desperate, fought with such fury that they utterly routed Sanjar's army, took him prisoner, and brought him captive to Merv, his own capital, which they looted for three days, torturing the unfortunate inhabitants to make them disclose their hidden treasures. Thence, reinforced by thrice their number of disbanded soldiers and other rogues, they pushed on to Nishápúr, where, meeting with some resistance, in which several of their number were killed, they wrought so terrible a massacre in the Great Mosque that "the slain could not be seen for the blood wherein they lay." They also burned the Mutarriz Mosque, a building capable of holding 2,000 persons, and by the light of the conflagration continued their ravages. They camped outside the city, visiting it daily to kill, torture, plunder, and destroy. Amongst the victims of their cruelty, who numbered several thousand persons, were many eminent and godly men, such as Shaykh Muḥammad Akkáf and Muḥammad b. Yaḥyá, of whom the latter was mourned by the poet Kháqání in at least three different poems.<sup>1</sup> So complete was the desolation of this once flourishing city that, says the author of the unique history of the Seljûqs entitled the *Ráḥatú'l-ʿudhr*, Mu'izzí might have been thinking of it when he wrote:—

"Where once my charmer might be found in gardens fair with  
friends around,  
The owls and vultures now abound, the foxes, wolves, and jackals  
stray;  
Where stood the cups and howls, the fleet wild-ass now tramples  
with its feet;  
In place of flute and fruit so sweet now crows and ravens wing  
their way.

<sup>1</sup> See *J.R.A.S.* for 1902, p. 854; and the *Kulliyât* of Kháqání (Lucknow lithographed edition of A.H. 1293), vol. i, pp. 587-590.



So utterly the dark-blue Sphere hath swept away those traces  
 dear  
 That no explorer now, I fear, could guess where once I wooed my  
 may."

Throughout all Khurásán, with the exception of Herát, which successfully held out against them, the Ghuzz acted in the same way and for two years Sanjar was a captive in their hands. Then at length he succeeded, by bribing some of the Ghuzz chiefs, in effecting his escape from Balkh to Merv, where he began to collect an army; but grief at the ruin and desolation of his domains brought on an illness which proved fatal to him in A.H. 552 (= A.D. 1157). He was buried in the Dawlat-Khána at Merv.

The "Tears of Khurásán" was written during Sanjar's captivity, probably about A.H. 550 (= A.D. 1155), and, according to Kirkpatrick, is addressed to Muḥammad b. Sulaymán, Prince of Samarqand, though this is not certain. It is, unfortunately, too long to quote in full, for it comprises seventy-three couplets, but I subjoin a few of the finest passages in the renderings of Kirkpatrick and Palmer. Here are the first three stanzas of the former, corresponding to the first fourteen lines of the latter and the first five couplets of the original:—

## I.

"Waft, gentle gale, oh waft to Samarcand,  
 When next thou visitest that blissful land,  
 The plaint of Khorassania plunged in woe:  
 Bear to Turania's King our piteous scroll,  
 Whose opening breathes forth all the anguished soul,  
 And close denotes what all the tortur'd know.

## II.

"Whose red-tinged folds rich patriot blood enclose,  
 The mortal fine impos'd by ruthless foes,  
 And misshap'd letters prove our trembling fears:  
 Whose every word reveals a pungent grief,  
 Whose every line implores a prompt relief,  
 While every page is moistened with our tears.

## III.

"Soon as loud Fame our wretched fate shall sound,  
 The ear of Pity shall receive a wound,  
 And feel th'extreme of intellectual pain:  
 Soon as our dismal tale shall meet the view,  
 The melting orbs shall catch a purple hue,  
 And sanguine drops the mournful verse distain."

Here, for comparison, is the corresponding portion of Palmer's rendering :—

"O gentle Zephyr ! if o'er Samarcand  
 Some dewy morning thou shouldst chance to blow,  
 Then waft this letter to our monarch's hand,  
 Wherein Khorassan tells her tale of woe ;  
 Wherein the words that for the beading stand  
 Are present danger and destruction nigh ,  
 Wherein the words that are inscribed below  
 Are grief, and wretchedness, and misery ,  
 On every fold a martyr's blood appears,  
 From every letter breathes a mourner's sigh ;  
 Its lines are blotted with the orphan's tears,  
 Its ink the widow's burning anguish dries !  
 Its bare recital wounds the listener's ears,  
 Its bare perusal scathes the reader's eyes."

Here, lastly, is the literal rendering of the original —

\* O morning breeze, if thou passest by Samarcand,  
 Bear to the Prince (*Kháqán*) the letter of the people of Khur-  
 ásan ;  
 A letter whose opening is grief of body and affliction of soul,  
 A letter whose close is sorrow of spirit and burning of heart,  
 A letter in whose lines the sighs of the miserable are manifest,  
 A letter in whose folds the blood of the martyrs is concealed,  
 The characters of its script dry as the bosoms of the oppressed,  
 The lines of its address moist from the eyes of the sorrowful,  
 Whereby the auditory channel is wounded at the time of  
 hearing,  
 Whereby the pupil of the eye is turned to blood at the time  
 of looking !"

One more series of parallel passages, arranged in the same order, may be taken before we bid farewell to this remarkable poem :—

## XIII.

“Here upstart slaves, to fame and worth unknown,  
Rear their proud crests, and in imperious tone,  
Command, whom distant nations still revere :  
Here Avarice scoffs at virtue in distress,  
And spurns whose bounty grateful thousands bless—  
Oh hard reverse ! and fate too, too severe !

## XIV.

“View where sage elders, prostrate at the door  
Of some low wretch, in vain relief implore ;  
In vain their anguish and their wrongs disclose :  
Behold the sons of rank debauchery `bind  
Yon holy anchorite, by Heav’n resigned,  
A prey to dungeons and to sharpest woes !

## XV.

“Is there, where Ruin reigns in dreadful state,  
Whom Fortune smiles on, or whom joys await ?—  
’Tis yonder corpse descending to the tomb :  
Is there a spotless female to be found,  
Where deeds of diabolic lust abound ?—  
’Tis yonder infant issuing from the womb !

## XVI.

“The mosque no more admits the pious race ;  
Constrain’d, they yield to beasts the holy place,  
A stable now, where dome nor porch is found :  
Nor can the savage foe proclaim his reign,  
For Khorassania’s criers all are slain,  
And all her pulpits levelled with the ground !

Palmer’s translation of this passage runs as follows :—

“Good men to bad men are compelled to stoop  
The noble are subjected to the vile,  
The priest is pressed to fill the drunkard’s stoup.  
No man therein is ever seen to smile,

Save at the blow that brings release—and doom  
 No maiden lives whom they do not defile,  
 Except the maid within her mother's womb !  
 In every town the mosque and house of prayer—  
 To give their horses and their cattle room—  
 Is left all roofless desolate, and bare  
 'Prayer for our Tartar rulers' there is none  
 In all Khorassan, it is true—for where,  
 Where are the preachers and the pulpits gone ?'

Here, lastly, is the literal translation —

"O'er the great ones of the age the small are lords,  
 O'er the nobles of the world the mean are chiefs,  
 At the doors of the ignoble the well horn stand sad and be-  
   wildered,  
 In the hands of libertines the virtuous are captive and con-  
   strained  
 Thou seest no man glad save at the door of Death,  
 Thou seest no girl a maiden save in her mother's womb  
 The chief mosque of each city for their heasts  
 Is a resting place, whereof neither roof nor door is visible  
 Nowhere [it is true] do they read the *Ihutba* in the name of  
   the Gbuzz,  
 For in all Khurasan there is neither preacher nor pulpit"

We now pass to the second chapter of Zhukovski's book, in which he treats of the literary activity and characteristics of Anwar. As regards the models whom he imitated, the following Arabic and Persian poets and men of letters are mentioned in different passages of his poems al-Akhtal, Jarir, A'shá, Hassán [b Thábit], al-Buhturí, Abu'l-Firás, Badí'u'z-Zúman al-Hamadhaní, 'l-Harírí, 'Unsurí, Firdawsl, Farrukhí, Abu'l-Faraj, Amír Mu'izzí, Saná'l, Adib Šabír, Rashídí, Hamídu'd-Dín, Rashídu'd-Dín Watwát, Shujá'í and Kamalu'd-Dín Isma'íl, a list which, as Zhukovski observes, shows that he was equally familiar with the old classical poets and with his contemporaries. Amongst the latter he was, as we have already seen, on very friendly terms with Hamídu'd-

Dín, the author of the *Maqámát*, with whom he exchanged letters in verse. Of these some graceful specimens are given by Zhukovski (pp. 34-37), including the well-known verse:—

“This grasshopper’s foot to the Court of Sulaymán  
It shames me to send, and I ask for his pardon;  
I fear to imagine the scorn of the basils<sup>\*</sup>  
For this thorn of acanthus I send to their garden.”

Amongst the poets he seems, according to the *Ta’ríkh-i-Guzída* and the *Haft Iqlím*, to have especially admired and imitated Abu’l-Faraj-i-Rúní, who was a native of Lahore and the panegyrist of the Kings of Ghazna, and whose death took place not earlier than A.H. 492 (= A.D. 1099). The princes, rulers, and men of note most frequently mentioned by Anwarí include Sultán Sanjar, Abu’l-Fath Táhir b. Fakhru’l-Mulk, the grandson of the Nidhámu’l-Mulk, Sultán Tughril-tighn, ‘Imádu’d-Dín Fírúزشáh, the Governor of Balkh, *Khwāja-i-jahán* Majdu’d-Dín Abu’l-Hasan ‘Imrání, Sayyid Abú Tálíb, and the above-mentioned Hamídu’d-Dín. Zhukovski concludes this chapter with a discussion of Anwarí’s different styles, as exemplified in the *qaşıda*, the *ghazal*, the quatrain, the satire, and the fragment; a selection of his verses illustrating the contempt which he felt for the art of poetry; and the metrical criticisms composed by Majdu’d-Dín Hamgar, Imámi<sup>\*</sup> and another poet in reply to a question propounded to them as to the respective merits of Anwarí and Dhahír of Fáryáb, whereof it need only be said that all agree in preferring the former to the latter.

The third chapter of Zhukovski’s book discusses the difficulty of Anwarí’s verse and the aids for its comprehension, especially two commentaries thereon by Muḥammad b. Dá’úd-

<sup>\*</sup> The texts of these two poems, with English translations, are given on pp. 60-64 of the *tiragè-à-part* of my *Biographies of the Persian Poets from the Ta’ríkh-i-Guzída*. Majdu’d-Dín gives the date of his poem as Rajab, A.H. 674 (= January, A.D. 1276).

1-ʿAlawī of Shādābād (who also commented Khāqānī's poems), and Abu'l-Hasan Farāhānī, who flourished in the latter part of the seventeenth century. Of the latter, who used oral as well as written sources (whereof sixty-eight different works are enumerated), Zhukovski expresses a very high opinion.

The fourth and last chapter, which deals with Anwarī's style and language, and with the various European contributions to our knowledge of his work, does not appear to me to need any special remark.

It is now time for us to leave Anwarī, and turn to the consideration of Khāqānī, a poet notorious for the difficulty and  
Khāqānī
obscurety of his verse, which, like that of Anwarī, chiefly consists of *qasidas*, though he has one long *mathnawī* poem, the *Tuhfatu'l-ʿIrāqāyn*, or "Gift of the two 'Irāqs," which describes his pilgrimage to Mecca, and supplies us with a good deal of material for his biography. Here again we have an excellent monograph to guide us, the *Mémoire sur Khāqānī, poète persan du XII<sup>e</sup> siècle*, published both in the *Journal Asiatique* and as a separate reprint (the form in which alone I here cite it) in 1864-65 by Monsieur N. de Khanikof, who truly observes that this poet, "one of the most brilliant figures of the Persian Parnassus," has transmitted to us an exact portrait of several intimate scenes of the life of his epoch.

From a verse in his celebrated ode to Isfahān, it appears that Afšalu'd-Dīn Ibrāhīm b. ʿAlī of Shirwān, originally known as Haqāʾiqī but later as Khāqānī, was born in A.H. 500 (= A.D. 1106-7), at Ganja, the modern Elizavetpol.<sup>2</sup> His father ʿAlī was a carpenter, and his mother a Nestorian Christian converted to Islām (*Tuhfa*, p. 199, l. 6), who appears to have been a cook by profession. His grandfather, as he informs us

<sup>2</sup> So says Khanikof but Khāqānī's own statement in the *Tuhfatu'l-ʿIrāqāyn* (lithographed edition of A.D. 1877) p. 35 would seem to imply that he was born at Shirwān.

(*Tuhfa*, p. 189, l. 9) with his usual frank prolixity, was a weaver, while his paternal uncle, Mírzá Káfí b. 'Uthmán, to whom he chiefly owed his education, was a medical practitioner. At an early age he was left, whether by the desertion or the death of his father, entirely to the care of his uncle, who for seven years acted "both as nurse and tutor," and taught him, beyond the rudiments of learning, Arabic, Medicine, Astronomy, and Metaphysics, but not, as we learn, without tears, for his relative, though actuated by the most kindly motives, was, after the fashion of his time and country, little disposed to spoil the child by sparing the rod. When Kháqání was twenty-five years of age his uncle died, being then only in his fortieth year, and thereupon the poet's general education came to an end.

His skill in the art of verse-making, however, he owed to another tutor, to wit, the old poet Abu'l-'Alá of Ganja, one of the Court-poets of Minúchihr Shirwánsháh, to whom in due course he presented his brilliant pupil, who received permission to change his pen-name from Haqá'iqí to the more royal style and title of Kháqání. He also gave Kháqání his daughter in marriage, a mark of favour which caused some annoyance to another of his pupils, the young poet Falakí of Shirwán, who was, however, finally pacified by a gift of 20,000 *dirhams*, "the price," as Abu'l-'Alá remarked, "of fifty Turkish handmaidens infinitely more beautiful than" Kháqání's bride. Shortly after this, however, Abu'l-'Alá, being annoyed, apparently, at certain signs of growing arrogance on Kháqání's part, addressed to him the following insulting verse :—

"My dear Kháqání, skilful though you be  
In verse, one little hint I give you free:  
Mock not with satire any older poet;  
Perhaps he is your sire, though you don't know it!"

\* Khanikof very appositely compares the following verse of Heine's in the *Tambour-major* :—

Kháqání, furious, demanded explanations and apologies, whereupon Abu'l-'Alá renewed his attack in the following lines: —

“O Afdalud Dín, if the truth I should tell thee,  
 By thy soul, with thy conduct I'm terribly pained;  
 They called thee in Shirwan 'the son of the joiner,'  
 The name of Kháqání through me hast thou gained  
 Much good have I wrought thee, I trained thee and taught  
 thee,  
 Enriched thee, and gave thee my daughter to wife:  
 Why wilt thou neglect me, and fail to respect me,  
 Who called thee my Master, my son, and my Life?  
 How often this slander wilt lay to my credit—  
 Black slander, of which I no memory keep?  
 What matter if I or another one said it?  
 What matter if thou wert awake or asleep?”

To this Kháqání replied with a satire of inconceivable coarseness, for which Khanikof, who publishes it with a translation (pp. 16-22), offers an apology, reminding his readers that “it is a cry of anger uttered by a Persian of the twelfth century, an epoch at which, even in Europe, language was not always remarkably chaste.” Not content with accusing his former friend and master of the vilest crimes, Kháqání does not hesitate to bring against him a charge incomparably more dangerous than any suspicion of moral delinquency, declaring roundly that he is a follower of Hasan-i-Sabbáh and a confederate of the Assassins of Alamút. Khanikof is of opinion that this satire was composed, for reasons into which he fully enters, between A.H. 532 and 540 (A.D. 1138-46), and that it was about this time that

*“Du solltest mit Pietät much dünkt,  
 Behandeln solche Leute,  
 Der Alte ist dein Vater, vielleicht,  
 Von mütterlicher Seite*

\* See Khanikof p 15, Dawlatshah, pp 70-71 of my edition, and a very different version in my *Biographies of Persian Poets from the Ta'rikh-i-Guzida* pp 21-22



Kháqání left his native town and betook himself to the Court of the then reigning Shirwánsháh, Akhtisán b. Minúchihr, who had transferred his capital from Garshásp, in Ádhar-bayján, to Báku. At the Court, however, things did not go altogether well with him, for Shirwánsháh appears to have been exacting, suspicious, and hard to please. That he was very ready to take offence is shown by the following well-known anecdote.<sup>1</sup> Kháqání had on one occasion addressed to him this verse :—

*Washaqí dih ki dar bar-am girad,  
Yá wisháqí ki dar bar-ash gíram.*

“Give me a mantle to embrace me,  
Or a fair young slave whom I may embrace.”

The Kháqán thereupon ordered the poet to be put to death ; but he, divining the cause of his master’s anger, took a fly, cut off its wings, and sent it to the offended prince, saying, “This is the real criminal ; I wrote *bá* (‘with’), not *yá* (‘or’), but this fly alighted on the single dot of the *b* while the ink was still wet and converted it into the two-dotted *y*.” “Such,” adds Dawlatsháh admiringly, “was the magnanimity of the nobles of that time, and such the wit of its poets and men of letters ; but now if a poet should ask for two hundred-weight of turnips from his patron men would see nothing despicable therein, but would rather be thankful that he should give so little trouble !”

At length Kháqání succeeded in obtaining permission to undertake the pilgrimage to Mecca, which he had already performed as a youth (presumably with his uncle) thirty years before, and we have poems describing his departure from Shirwán, his passage of the Safíd Rúd, and his view of the snow-clad mountain of Sabálán. At this time, as Khanikof shows, he seems to have entertained the idea of visiting

<sup>1</sup> Dawlatsháh, p. 80 of my edition.

Khurásán, attracted, no doubt, by what he had heard of Sanjar's liberality towards poets, but there is no evidence that he ever succeeded in carrying out this plan. On this subject he has several *qaşıdas*, one of which (*Kullıyyât*, vol. 1, pp. 440-443) begins —

*Chi sabab suy i Khurásán shudan am na g'zarand?*  
*'Andalib am, bi gulistán shudan am na g'zarand?*

"For what reason will they not suffer me to go to Khurasan?  
 I am a nightingale, yet they will not suffer me to visit the  
 rose garden' "

Another (*loc cit.*, pp. 443-445) begins —

*Bi Khurasan shawam, in sha a llah,*  
*Az rah asan shawam in sha a llah*

"I will go to Khurasan, if God will,  
 I will go easily by the road, if God will"

A third (*loc cit.*, pp. 526-535) begins —

*Rah rawam, maqsad i imkan bi Khurasán yábam,*  
*Tishna am, mashrab i ihsán bi Khurásan yabam*

"I will go my way, I will find the goal of this world in  
 Khurasan,  
 I am thirsty, I will find the source of benefits in Khurasan

Khaqání seems, however, to have got as far eastwards as Ray, where he appears for some reason to have been forbidden to proceed further, for he says in a poem entirely addressed to that city (*loc cit.*, pp. 940-941) —

*Chun nist rukhsa suy i Khurásán shudan mará*  
*Ham baz pas shawam, na kasham man bala yi Ray*  
*Gar baz raftan am suy i Tabriz yazarat ast,*  
*Shukrana guyam az karam i padishá yi Ray*

<sup>1</sup> See p. 30 of Khanikof's *Memoire* where a very corrupt text has resulted in a very incorrect translation

"Since I have not permission to proceed to Khurásán  
 I will even turn back ; I will not endure the affliction of Ray.  
 If leave be granted me to go back to Tabríz,  
 I will give thanks for the favour of the King of Ray."

He seems to have imagined that in Khurásán he would meet with greater appreciation, for he says in a verse from the *qaṣṣida* cited above :—

*Chún zi man ahl-i-Khurásán hama 'anqá bínand,  
 Man Sulaymán-i-jahán-bán bi-Khurásán yábam.*

"Since the people of Khurásán see in me a complete phoenix  
 ('*anqá*),  
 I may find in Khurásán the Solomon who rules the world."

The last reference is evidently to Sanjar, who is, indeed, explicitly mentioned a little further on ; and this poem was evidently written before the disastrous invasion of the Ghuzz (A.D. 1154), one of the victims of which, as already mentioned, was the learned and pious doctor Muḥammad b. Yaḥyá, with whom Kháqání corresponded during his life,<sup>1</sup> and whom he mourned in several fine verses after his violent and cruel death.<sup>2</sup> That he was also in relation with the Court of Khwárazm is proved by several panegyrics addressed to Khwárazmsháh, and a laudatory poem (*loc. cit.*, pp. 469-472) on his laureate Rashídu'd-Dín Waṭwát, who had sent Kháqání some complimentary verses. But after the death of Sanjar and the desolation wrought by the Ghuzz it is unlikely that Kháqání any longer cherished the desire of visiting Khurásán.

Of Kháqání's second pilgrimage, as already remarked, we possess a singularly full account in the rather prosaic *Tuhfatu'l-'Irāqayn*, of which a lithographed edition was published in

<sup>1</sup> At pp. 1532-1536 of the Lucknow edition of the *Kulliyát* will be found, amongst Kháqání's Arabic compositions, a prose epistle and a poem addressed to this great doctor.

<sup>2</sup> See the *Kulliyát*, pp. 587, 877, and 878.

Lucknow in A.H. 1294. This poem is divided into five *maqđlas*, or discourses, of which the first consists chiefly of doxologies, the second is for the most part autobiographical, the third describes Hamadán, 'Iráq, and Baghdád, the fourth Mecca, and the fifth and last al-Madína. Khanikof has given (pp. 37-41) some account of the contents (including a list of the persons mentioned), which, therefore, I will not further describe. Besides the *Tuhfat*, several of Kháqání's finest *qaşidas* were inspired by this journey, including one, justly admired, which begins (*Kulliydt*, pp. 319-321):—

*Sar-hadd-i-bádiya 'st: rawan básh bar sar-ash;  
Tiryák-i-rih kun zi sumum i-mu'aşşar-ash!*

"Here are the confines of the Desert advance upon it;  
And draw from its fragrant breeze healing for the spirit!"

It was on his return from the pilgrimage that Kháqání visited Íşfahán, where a mischance befell him very similar to that which befell Anwarí at Balkh. He was at first well received, but a satirical verse on the people of Íşfahán, composed by his pupil, Mujíru'd-Dín of Baylaqán, somewhat injured his popularity, and called forth from the Íşfahání poet, Jamálu'd-Dín 'Abdu'r-Razzáq, a most abusive reply.<sup>1</sup> In order to exculpate himself from his pupil's indiscretion and restore the Íşfahánís to good humour, Kháqání composed a long and celebrated *qaşida* in praise of that city, in the course of which he says, after describing the tributes of praise which he had already paid it:—

"All this I did without hope of recompense, not for greed,  
Nor hoping to receive crown or gold from the bounty of  
Íşfahán.  
That stone-smitten (*rajim*\*) devil who stole my eloquence

<sup>1</sup> For these verses see pp 41-42 of Khanikof's *Mémoire*.

<sup>2</sup> For the text and translation of this *qaşida*, see Khanikof, pp 93-108, and for these verses the bottom of p 97 and top of p. 98. *Rajim*, a common epithet of the devil, is an anagram of *Mujir*, to whom allusion is here made

Rebelled against me if he dared to satirize Iṣfahán.  
 He will not rise with a white face in the Resurrection,  
 Because he strove to blacken the neck of Iṣfahán.  
 Why do the people of Iṣfahán speak ill of me?  
 What fault have I committed in respect to Iṣfahán?"

This poem, as internal evidence proves, was composed after A.H. 551 (A.D. 1156-57), probably, as Khanikof conjectures, in the following year.

On his return to Shirwán shortly after this, Kháqání, whether on account of his greatly increased self-esteem (a quality in which he was at no time deficient), or because he was accused by his detractors of seeking another patron, incurred the displeasure of Akhtisán Shirwánsháh, and was by him imprisoned in the fortress of Shábirán, where he wrote his celebrated *ḥabsiyya*, or "prison-poem," given by Khanikof at pp. 113-128 of his *Mémoire*. As to the length of his imprisonment and his subsequent adventures until his death at Tabríz in A.H. 582 (= A.D. 1185)<sup>1</sup> we have but scanty information, but we learn from his poems that he survived his patron Akhtisán, and that he lost his wife and one of his sons named Rashíd, a child not ten years of age. Concerning the elegy in which he bewailed the loss of his wife, Khanikof speaks (p. 49) as follows:—

"Of all Kháqání's poems this is, in my opinion, perhaps the only one wherein he appears as one likes to imagine him, that is to say, as a good and sensible man. Grief causes him to forget his erudition; his verse does not glitter with expressions hard to interpret or grammatical artifices, but goes straight to the heart of the reader, and interests him in a domestic misfortune from which seven centuries separate us."

Kháqání was buried in the "Poets' Corner" at Surkháb,

<sup>1</sup> This date is given both in 'Awfí's *Lubábu'l-Albáb* and the *Ta'rikh-i-Guzida*, and also by Dawlatsháh. For other dates, ranging up to A.H. 595 (= A.D. 1198-99), see Khanikof's *Mémoire*, p. 55. Khanikof observes that as Akhtisán was alive in A.H. 583, and as Kháqání survived him, the later dates are preferable.

near Tabriz, between Džahru'd-Din Farjâbi and Shâhfur-i-Ashharî, and in 1855 Khanikof was informed by two old men of Tabriz that they remembered his tomb as still standing before the great earthquake which laid most of the monuments of this cemetery in ruins. Excavations which he instituted in the following year failed, however, to produce any sign of it. Amongst the men of letters with whom Khâqânî corresponded, besides those already mentioned, were the philosopher Afşâru'd-Din of Sîwa and the poet Athlru'd-Din of Akhsîkat. Other poets whom he mentions, generally in order to boast his superiority over them, are Mu'izzî (p. 702), al-Jâhidh (*Ibid.*, but the lithographed text absurdly reads Hâfidh, and reiterates this gross anachronism in a marginal note thoroughly characteristic of Indian criticism), Abu Rashîd and 'Abdâk of Shirwân (p. 703), Qatrân of Tabriz (p. 759), Sanâ'î of Ghazna (p. 795), 'Unsuri and Rûdagî (p. 799).

Like Anwarî, Khâqânî is essentially a *qaşıda* writer, and it is on this form of verse that his reputation rests, though he also has a complete *Diwan* of odes, a large number of quatrains, and the *mathnawî* already mentioned, viz., the *Tuhfatu'l 'Irdqayn*, besides some poems in Arabic. His style is generally obscure, extremely artificial, and even pedantic. The comparison instituted by von Hammer between him and Pindar is fully discussed and criticised by Khanikof at pp. 61-64 of his *Mémoire*. Khâqânî's poems are voluminous, filling 1,582 large pages in the Lucknow lithographed edition. In one very curious *qaşıda* published by Khanikof (*Mémoire*, pp. 71-80, *Kulliyât*, pp. 271-278) he makes display of all his knowledge of the Christian religion and ritual, and even proposes (though he afterwards asks God's forgiveness for the proposal) to enter the service of the Byzantine Emperor, embrace the Christian faith, and even, should the Qaysar (Cæsar) so please, "revive the creed of Zoroaster."

Let us now turn to Nidhâmî of Ganja, the third great poet

"Seven Effigies," in A H 595 (A D 1198-99), and died at the age of sixty-three years and a half in A H 599 (A D 1202-3)

Nidhāmī's proper name, as Bacher shows (p 9), was probably Ilyās (Elias), while his *kunya* was Abu Muhammad, and his *laqab*, or title (from which his pen name was derived), was Nidhāmū'd-Dīn. His father, Yusuf the son of Zakī Mu'ayyad, died when he was still young, and his mother, who was of a noble Kurdish family, seems not long to have survived her husband. He also alludes to the death of an uncle on the mother's side, who, as Bacher conjectures, very probably took care of him after his father's death. A brother of his named Qiwāmī-i-Muṭarrizī (of whose poems a fine old fourteenth-century manuscript, Or 6464, has been acquired by the British Museum) also achieved considerable reputation as a poet, and is the author of the *qaṣīda* illustrating all the artifices of Persian rhetoric which was given in chapter 1. It also appears from various passages in his works that Nidhāmī was thrice married, and that he had at least one son named Muhammad, who must have been born about A H 570 (A D 1174-75), since he was fourteen years of age when the *Laylā and Majnūn* was written. Dawlatshāh (p 129 of my edition) says that Nidhāmī was a disciple of the Shaykh Akhu Faraj of Zanjān, whose name Bacher gives as Akhu Farrukh Rayhānī.

Of Nidhāmī's life, beyond the above facts, we know very little, but it is clear, as Bacher points out (pp 14-15), that he had a far higher conception of the poet's aims and duty than the countless panegyrists and Court poets of whom Anwarī is the type, and that, as tradition and internal evidence both show, he eschewed panegyric and avoided Courts, though he so far adhered to the prevailing fashion of his time as to dedicate his poems to contemporary rulers. Thus the *Makhzanu'l-Asrār* is dedicated to Ilḍigīz the Atābek of Ādharbāyjān, *Khusraw and Shīrīn* to his two sons and successors, Muhammad

and Qizil Arslán,<sup>1</sup> as well as to the last Seljúq ruler in Persia, Tughril b. Arslán; *Laylá and Majnún* to Akhtisán Minúchihr, King of Shirwán, whom we have already met with as the patron of Kháqání; the *Sikandar-náma* to ‘Izzu’d-Dín Mas‘úd I, the Atábek of Mawṣil (Mosoul), and afterwards the revised edition of it to Nuṣratu’d-Dín Abú Bakr Bīsh-kín, who succeeded his uncle Qizil Arslán as Atábek of Ádharbayján in A.H. 587 (A.D. 1191); and the *Haft Paykar* to the same Nuṣratu’d-Dín.

Dawlatsháh says (p. 129 of my edition) that, besides the above-named five poems which constitute the *Khamsa* or “Quintet,” Nidhámí’s odes and lyrical verses amounted to nearly 20,000 verses, and Bacher (p. 7) cites a verse from the *Laylá and Majnún* which he considers a proof that the poet arranged his *Diwán* about the same time that he wrote this poem, viz., in A.H. 584 (A.D. 1188–89). ‘Awfí, on the other hand (vol. ii, p. 397), says:—“Save for these *mathnawí*-poems little poetry has been handed down from him. In Nishápur, however, I heard the following recited as his by a certain great scholar”; and he then cites three short *ghazals*, each comprising five *bayts*, of which the last bewails the death of his son. Dawlatsháh (pp. 129–130) cites another of eight *bayts*, in the last of which the pen-name Nidhámí is introduced, but it must be remembered that there were several other poets of this name, whom this very inaccurate biographer is quite capable of confusing with the subject of the present notice. If such a *Diwán* ever existed in reality, it appears long ago to have been lost and forgotten.

Nidhámí’s high rank as a poet alike original, fruitful, and of rare and noble genius, is admitted by all critics, Pársian and non-Pársian, including ‘Awfí, Qazwíní, Dawlatsháh, and Luṭf ‘Alí Beg amongst biographers, and Sa‘dí, Háfídh, Jámí

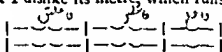
<sup>1</sup> From Qizil Arslán he received as a substantial reward for his labours the village of Ḥamdúniyán. See my edition of Dawlatsháh, p. 129, ll. 12–15, and Bacher, *op. cit.*, p. 27 and p. 11 of the texts.



and 'Iṣmāt amongst the poets.\* And if his genius has few rivals amongst the poets of Persia, his character has even fewer. He was genuinely pious, yet singularly devoid of fanaticism and intolerance, self-respecting and independent, yet gentle and unostentatious, a loving father and husband, and a rigorous abstainer from the wine<sup>2</sup> which, in spite of its unlawfulness, served too many of the poets (especially the mystical poets) of Persia as a source of spurious inspiration. In a word, he may justly be described as combining lofty genius and blameless character in a degree unequalled by any other Persian poet whose life has been the subject of careful and critical study.

A few words must now be said about each of the five poems constituting the *Khamṣa* or "Quintet," though it is impossible in a work of the size and scope of the present to give them anything approaching adequate notice. There are several Eastern editions, of which I use the Tihārī lithograph of A.H. 1301 (A.D. 1884), a volume of about 600 pages, containing about 50 *bayts* to the page.

The *Makhzanu'l-Asrār*, or "Treasury of Mysteries," is both the shortest and the earliest of the Quintet, and is of quite a different character to the others, being rather a mystical poem with illustrative anecdotes, after the fashion of the *Hadīqa* of Sanā'ī, or the later *Mathnawī* of Jalālud Dīn Rūmī, than a romance. It also appears to me inferior in quality, but perhaps this is partly due to the fact that I dislike its metre, which runs —



It comprises, besides a good deal of introductory matter and several doxologies, twenty *maqālas*, or "Discourses," each of

\* See Bacher *op cit* pp 57-58

<sup>2</sup> See his explicit declaration in the *Sikandar-nāma* (Bacher *op cit*, p 38) where he swears solemnly that during his whole life wine has

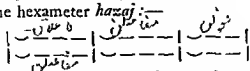
which deals with some theological or ethical topic, which is first discussed in the abstract and then illustrated by an apologue. The following short specimen, which embodies the well-known story of how the wise and courageous Minister of one of the Sásánian Kings rebuked his master for his injustice and neglect of his people's welfare, may suffice to give some idea of the style of this poem (p. 22):—

“Intent on sport, Núshirwán on a day  
Suffered his horse to bear him far away  
From his retainers. Only his *Wazir*  
Rode with him, and no other soul was near.  
Crossing the game-stocked plain, he halts and scans  
A village ruined as his foeman's plans.  
There, close together, sat two owls apart,  
Whose dreary hootings chilled the monarch's heart.  
‘What secrets do these whisper?’ asked the King,  
Of his *Wazir*; ‘what means the song they sing?’  
‘O Liege,’ the Minister replied, ‘I pray  
Forgive me for repeating what they say.  
Not for the sake of song mate calls to mate:  
A question of betrothal they debate.  
That bird her daughter gave to this, and now  
Asks him a proper portion to allow,  
Saying: “This ruined village give to me,  
And also others like it two or three.”  
“Let be,” the other cries; “our rulers leave  
Injustice to pursue, and do not grieve,  
For if our worthy monarch should but live,  
A hundred thousand ruined homes I'll give.””

In the romance of *Khusraw and Shirin*, Nidhámí, both as regards matter and style, follows Firdawsí rather than Saná'í; but though the subject of his poem—namely, the adventures of the Sásánian King Khusraw Parwíz, and especially his amours with the beautiful Shírin and the fate of his unhappy rival Farhád—is drawn from the sources used by Firdawsí, or from similar ones, it is handled in a different and much less objective manner, so as to result

*Khusraw and  
Shirin.*

not in an epic but in a romantic poem. And the heroic *mutaqárib* metre, consecrated by long usage to the epic, is here replaced by the hexameter *hazaj*:—



The poem is a long one (pp. 48-192 of the Tíhrán lithograph), containing about 7,000 couplets. The following passage (p. 129) describes the lamentation and death of Farhád when, at Khusraw's command, false tidings are brought to him of Shírín's death at the time when he has all but completed the task imposed on him of cutting through the mountain of Bísutún,<sup>1</sup> for the accomplishment of which Shírín's hand was to be his recompense.

"When Farhád heard this message, with a groan  
From the rock-gulley fell he like a stone.  
So deep a sigh he heaved that thou wouldst say  
A spear had cleft unto his heart its way.  
'Alas, my labour!'—thus his bitter cry—  
'My guerdon still unwon, in grief I die!  
Alas the wasted labour of my youth!  
Alas the hope which vain hath proved in truth!  
I tunnelled mountain-walls behold my prize!  
My labour's wasted here the hardship lies!  
I, like a fool, red rubies coveted,  
Lo, worthless pebbles fill my hands instead!  
What fire is this that thus doth me consume?  
What flood is this which hurls me to my doom?  
The world is void of sun and moon for me;  
My garden lacks its box- and willow-tree.  
For the last time my beacon-light hath shone;  
Not Shírín, but the sun from me is gone!  
The cruel sphere pities no much-tried wight;  
On no poor luckless wretch doth grace alight!  
Alas for such a sun and such a moon,  
Which black eclipse hath swallowed all too soon!  
Before the wolf may pass a hundred sheep,  
But on the poor man's lamb 'tis sure to leap.

<sup>1</sup> The old Bagastâna or Behistûn, near Kirmanshâh, so famous for its Achæmenian remains and inscriptions.

O'er my sad heart the fowls and fishes weep ;  
 For my life's stream doth into darkness creep.  
 Why am I parted from my mistress dear?  
 Now Shírin's gone, why should I tarry here?  
 Without her face should I desire to thrive  
 'Twould serve me right if I were boned alive ! . . .  
 Felled to the dust, my cypress quick lies dead :  
 Shall I remain to cast dust on my head ?  
 My smiling rose is fallen from the tree :  
 The garden is a prison now to me.  
 My bird of spring is from the meadow flown,  
 I, like the thunder-cloud, will weep and groan.  
 My world-enkindling lamp is quenched for aye :  
 Shall not my day be turned to night to-day ?  
 My lamp is out, and chilly strikes the gale :  
 My moon is darkened and my sun is pale.  
 Beyond Death's portals Shírin shall I greet,  
 So with one leap I hasten Death to meet !  
 Thus to the world his mournful tale he cried,  
 For Shírin kissed the ground, and kissing died.\*

The romance of *Laylá and Majnún*, which forms the third poem of the Quintet, has been since Nidhámí's time one of the most popular, if not the most popular, of all love-stories in the East, not only in Persia but in Turkey, where Fuḍúlí of Baghdád gave the sad tale of the Distaught Lover and the Night-black Beauty a fresh impulse towards the West of Asia.<sup>2</sup> In Arabic also there is current a *Díwán* of love-poems, many of them of extreme beauty, ascribed to "the possessed" (*Majnún*) Qays al-Ámirí,<sup>3</sup> "an almost mythical personage," as Brockelmann says, "who is supposed to have died about A.H. 70 (A.D. 689)." In this poem the scene is laid not in Persia but in Arabia, and the hero and heroine are no longer royal personages but simple

*Laylá and  
Majnún.*

\* Compare the parallel passage from Sheykhí's Turkish version of the romance in vol. i of Gibb's *History of Ottoman Poetry*, pp. 334-5, and for an analysis of the poem pp. 310 *et seqq.*

<sup>2</sup> An account of this Turkish version of the romance, with specimens, will be found in Gibb's work above mentioned, vol. iii, pp. 85 and 100-104.

<sup>3</sup> See Brockelmann's *Geschichte der arabischen Litteratur*, vol. i, p. 48.



Amidst eternal spring their souls they cheer  
 With heav'nly wine, and commune mouth to ear.  
 Now from the goblet ruby wine they sip ;  
 Now interchange their kisses, lip to lip ;  
 Now hidden mysteries of love unfold ;  
 And now in close embrace each other hold.\*

\*                      \*                      \*                      \*                      \*

‘Two virgin jewels these, who long did lie  
 Sealed in a casket of pure constancy.  
 No joy was theirs within that world of pain,  
 Nor ever there did they their hopes attain.  
 Here never shall they suffer grief again,  
 But as thou seest them shall e’er remain.  
 Who in that world hath suffered pain and grief,  
 Thus in this world shall find at last relief.  
 Who in that world was sorrowful and sad,  
 His in this world shall be a portion glad.”

The *Haft Paykar* or *Bahrām-nāma*, though in reality,  
 as we have seen, the last of Nidhāmī’s poems,  
 comes next in the Tīhrān edition, in which it  
 occupies pp. 280–394, and comprises rather more  
 than 5,000 verses. It is written in the following metre :—

The *Haft*  
*Paykar.*

فعلن
مفعولن
مفعولن  
 | — — — | — — — | — — — |  
 | — — — | — — — | — — — |

and, like *Khusraw and Shirin*, deals with the legendary history of one of the Sāsānian Kings, namely Bahrām Gūr. Many of the episodes related of this monarch, so famous for his knightly deeds and his skill in the chase, have a historical basis, or at least repose on a genuine and ancient tradition, being chronicled by Ṭabarī (whom Nidhāmī explicitly names as one of his sources ; see Bacher, p. 54) ; and the title *Bahrām-nāma* (“ Bahrām-book ”) better describes the nature and scope of the poem than that of *Haft Paykar* (“ Seven Portraits ” or “ Effigies ”), which refers only to one, though the chief,

\* Zayd in his vision sees an old man of venerable and holy aspect standing by the lovers, and, enquiring of him who they are, receives an answer of which the following passage forms the conclusion.

topic of the romance. The Seven Portraits in question, discovered by Bahrám one day in a secret chamber in his castle of Khawarnaq, represented seven princesses of incomparable beauty, these being respectively the daughters of the Rájá of India, the Kháqán of China, the Sháh of Khwárazm, the King of the Slavs, the Sháh of Persia, the Emperor of Byzantium, and the King of the West, or "Sunset-land." Bahrám falls in love with these portraits, and, succeeding almost immediately afterwards to the throne vacated by the death of his father Yazdigird, he demands and obtains these seven princesses in marriage from their respective fathers. Each one, representing one of the Seven Climes into which the habitable world is divided, is lodged in a separate palace symbolically coloured, and Bahrám visits each of them on seven successive days, beginning on Saturday with the Black Palace assigned to the Princess of India, and ending on Friday with the White Palace in which the Princess of the Seventh Clime is housed. Each of the seven princesses entertains him in turn with stories, somewhat after the scheme of the *Arabian Nights*, and the romance concludes with the story of the unjust Minister, to whose ill deeds Bahrám's attention was directed by the incident of the shepherd and his unfaithful sheep-dog,<sup>1</sup> and is brought to a close with the death of Bahrám.

An interesting episode, illustrating the proverb that "practice makes perfect," occurs in this romance. Bahrám Gúr, it is said, had a favourite handmaiden named Fitna ("Mischief") whom he used to take with him on his hunting expeditions, where she would beguile him, during the intervals of repose, with the strains of the harp, in which she was skilled. One day the King had displayed his prowess in the chase and in archery to the utmost, expecting to win from his favourite some expression of admiration and wonder; but—

<sup>1</sup> This story is given in full in the Nidhāmu'l-Mulk's *Siyásat-nāma*. See pp. 19-27 of Schefer's edition of the text.

"The maiden, prompted by mere wantonness,  
 Refused her admiration to express.  
 The King was patient, till a wild ass broke  
 Forth from its lair, then thus to her he spoke :  
 'My skill, O Tartar maid, thy narrow eyes'<sup>\*</sup>  
 Behold not, or beholding do despise,  
 My skill, which knoweth neither bound nor end,  
 Entereth not thy narrow eyes, O friend !  
 Behold this beast, and bid my skill impale  
 What spot thou wilt between its head and tail.'  
 'Wouldst thou,' said she, 'thy skill to me make clear?  
 Then with one shaft transfix its hoof and ear.'  
 The King, when this hard test was offered him,  
 Prepared to gratify her fancy's whim ;  
 Called for a cross-bow, and forthwith did lay  
 Within the groove thereof a ball of clay.  
 Straight to the quarry's ear the pellet shot,  
 Whereat the beast, to soothe the smarting spot,  
 And to remove the clay, its foot on high  
 Did raise, whereon the King at once let fly  
 An arrow like a lightning-flash, which sped  
 Straight to the hoof, and nailed it to the head.  
 Then to the maid of China said the King :  
 'Success is mine ! What think you of this thing ?'  
 'For long,' said she, 'the King this art hath wrought,  
 In tricks long practised to succeed is naught !  
 What man hath studied long, he does with ease,  
 And solves the hardest problems, if he please.  
 That thus my lord the quarry's hoof should hit  
 Proves not so much his courage as his wit.'"

The King, infuriated at his favourite's impertinence, handed her over to one of his officers to be put to death ; but she by her entreaties, and assurances that her royal lover would repent of his hasty action, induced him to spare her life and to conceal her in his hunting-lodge in the country. In this lodge was a staircase of sixty steps, and she, determined to prove the

<sup>\*</sup> There is a double meaning in this epithet, which, besides the literal meaning which it bears as descriptive of the eyes of the beauties of Chinese Tartary, whom the Persian poets never weary of praising, signifies "grudging," "stingy," and "slow to recognise merit."

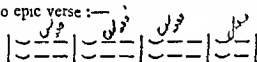


truth of her assertion that "practice makes perfect," obtained a newly-born calf, and every day carried it on her shoulders up and down these stairs, her strength increasing with its growth. After some time her host, the officer, entertained King Bahráṁ in this country-house, and Fitna, veiling her face, seized the opportunity of displaying her accomplishment to her former lover, who, filled with admiration at this athletic feat, demanded to see her face, and recognised with joy and forgiveness his sweetheart whom he had supposed to be dead.

The fifth poem, the *Iskandar-nāma* or "Alexander-book,"

The *Iskandar-nāma*.

is written in the heroic *mutaqārib* metre proper to epic verse:—



and is divided into two distinct parts, of which the first is properly entitled the *Iqbāl-nāma*, or "Book of [Alexander's] Fortune," while the second is correctly named the *Khirad-nāma*, or "Book of [Alexander's] Wisdom."<sup>\*</sup> The former occupies pp. 396-530 and the latter pp. 532-601 of the Tīhrān edition; together they cannot comprise much fewer than 10,000 verses, of which two-thirds belong to the first part and one-third to the second. Since there exists an English prose translation of the *Iqbāl-nāma* by Colonel Wilberforce Clarke, and since Dr. E. Wallis Budge has given a very full account of the Alexander Legend in several of the forms which it has assumed in the different literatures of the East, I think it unnecessary to further extend this already lengthy notice of Nidhām's romantic Quintet.

\* There is a good deal of confusion about the titles of these two parts, concerning which see Bacher, *op. cit.*, pp. 50-52. In Persian they are often called respectively the *Sharaf nāma* and the *Iqbal nāma*, while in India they are distinguished by the Arabic adverbs *barrā* ("on land") and *bahrā* ("by sea"). One English translator has apparently committed the amazing blunder of supposing the first of these two adverbs to be the Hindustani word *barā*, and has accordingly translated the title as "The Great Book of Alexander"!

Far less known and read than the three poets already discussed in this chapter is Dhahír (in full Dhahíru'd-Dín Ṭáhir b. Muḥammad<sup>1</sup>) of Fáryáb, who owes such celebrity as he possesses chiefly to the well-known verse (by whom composed I know not)—

Dhahíru'd-Dín  
Fáryábi.

*Diwán-i-Dhahír-i-Fáryábi*  
*Dar Ka'ba bi-duzd, agar bi-yábi.*

"Steal the Diwán of Dhahír of Fáryáb, even if you find it in the Ka'ba."

We have already alluded to the versified judgements of Majdu'd-Dín Hamkar, Imámí and a third poet as to the respective merits of Dhahír and Anwarí, and though all three decisions are in favour of the latter, the fact that the question could be raised at all clearly shows that, however little Dhahír's poems are read now, they were once ranked very high. They have been lithographed at Lucknow by Nawal Kashor, but the only text at my disposal has been an undated but good manuscript (Oo. 6. 46) belonging to the University Library of Cambridge, comprising 160 folios, each containing (save for titles and empty spaces) twenty-two couplets, eleven on each side, or in all something over three thousand couplets, forming *qaṣidas*, fragments, *ghazals*, and quatrains.

'Awfí includes a somewhat lengthy notice of Dhahír in vol. ii of his *Lubáb* (pp. 298–307), in which he rates this poet very high, even declaring that "his verse has a grace which no other verse possesses," and adds that, though born at Fáryáb, in the extreme north-east of Persia, he enjoyed the greatest fame in 'Iráq, where he was especially patronised by the Atábek Nuṣratu'd-Dín Abú Bakr b. Muḥammad "Jahán-Pahlawán" b. Íldigiz of Ádharbayján.

Dawlatsháh also devotes a lengthy article (pp. 109–114 of my edition) to Dhahír, in which he says that the poet was

<sup>1</sup> So both the *Ta'ríkh-i-Guzída* and Dawlatsháh.

a pupil of Rashídl of Samarqand, that he left Khurásán for 'Iráq and Ādharbayján in the reign of the Atabek Qızıl Arslán b. İldigiz (A D 1185-91), having previously been in the service of Tughán, the ruler of Níshápúr, and that some critics consider his verse "fresher and more delicate" than that of Anwarí. He was also previously to this, as we learn from Ibn Isfandiýár's *History of Tabaristán* (pp 71-3 of my translation), in the service of the Ispahbad of Mázanarán, Husamu'd-Dawla Ardashír b. Hasan (murdered on April 1, A D 1210), and to the generosity of this ruler he makes regretful reference in the line —

*Sháyad ki ba'd i khidmat i dah sál dar 'Iráq  
Nan am hanuz Khusraw i Mázanarán dílad.*

"Perhaps after ten years' service in 'Iraq

The Prince of Mazandaran may still provide me with bread "

He also visited Isfahán, but, being displeased with his reception by the chief judge of that city, Şadru'd-Dín 'Abdu'l-Latíf of Kbujand, he remained there only a short while. Muşíru'd-Dín of Baylaqan, whom we have already met with as the satirist of Isfahán and the object of Kbáqánl's anger, was one of his rivals, of whom he says, alluding to the fine clothes which he affected —

"If by robes of rich brocades a man may claim to be the best,  
Shall we count as man the lizard or the wolf in satin dressed? "

Towards the end of his life *Dhahír*, like so many other panegyrists, renounced the life of Courts and retired into pious seclusion at *Tabríz*, where he died at the end of A D 1201,3

\* Ibn Isfandiýar adds that when this verse was reported to the Ispahbad by some of his servants who were present when it was recited, he sent the poet a hundred *dínárs*, a horse, a jewelled collar, a cap, and a coat

\* Dawlatshah p 114

\* The *Ta ríkh i Guzida* and Dawlatshah both give this date (A H 598), and the former adds the month (Rabí' I)

and, as we have seen, was buried in the cemetery of Surkháb by the side of Kháqání and Sháhfúr-i-Ashharí. His poems, however, show no trace of religious feeling, and are conspicuously worldly in their tone, so that, if indeed he repented at the end of his life, we must suppose that his renunciations included the practice of his art.

I have taken the trouble to read through the manuscript of his poems mentioned above, but the result is disappointing, the references to current events or dates being very few, and the verse nearly always of the same polished, graceful, rather insipid kind characteristic of Persian Court-poets, without the occasional outbursts of invective, satire, or deep feeling which redeem the poems of Anwari and Kháqání. The *qasidas* and fragments, with a few *ghazals*, amount to 185, and these are followed by 97 quatrains. The *Dhván* also contains at least one panegyric on Qizil Arslán in *mathnavi* form, but no *mathnavis* proper.

The kings and princes to whom these poems are addressed (so far as they are indicated in the course of the poems, for there are no explanatory titles) are as follows:—

Patrons of  
Ibnahir.

‘Aḍudu’-Dín Ṭughánsháh b. Mu’ayyad,<sup>1</sup> called “King of the East” (*Khusraw-i-Sharq* and *Malik-i-Sharq*), seven or eight poems; Ḥusámu’-Dín Ardashír b. Ḥasan, King of Mázandarán,<sup>2</sup> three poems; Akhtisán Shirwánsháh (Kháqání’s patron), one poem; Qizil Arslán b. Īldigiz, Atábek of Ádharbayján,<sup>3</sup> eleven poems, besides two further allusions to his death; Nuṣratu’-Dín Abú Bakr Bíshkín b. Muḥammad b. Īldigiz, nephew and successor of Qizil Arslán, thirty-five poems; Ṭughril [b. Arslán], the last ruler of the House of Seljúq in Persia,<sup>4</sup> one poem. Other persons addressed are:—Bahá’u’-Dín Abú Bakr Sayyidu’-Ru’asá, four poems; Táju’-Dín Ibráhím, two poems;

<sup>1</sup> He died, according to Ibnu’l-Athír, in A.H. 582 (= A.D. 1186-87).

<sup>2</sup> He died, on the same authority, in A.H. 603 (= A.D. 1206-7).

<sup>3</sup> He was assassinated at Qonya (Iconium) in A.H. 588 (= A.D. 1192).

<sup>4</sup> He was killed at Ray by Khwárazmsháh in April, A.D. 1194.

Majdu'd-Dīn Muhammad b. 'Alī Ash'ath, four poems ; Sa'du'd-Dīn, two poems ; Raḡīyyu'd-Dīn, two poems ; Jamālu'd-Dīn Ḥasan, three poems ; Shamsu'd-Dīn (*wazīr*), five poems ; Jalālu'd-Dīn, Sharafshāh, 'Imādu'd-Dīn (*wazīr*), Muhammad b. Fakhrū'l-Mulk (*wazīr*), Ṣaḡīyyu'd-Dīn of Ardabil, 'Izzu'd-Dīn Yahya of Tabriz, and Nidhāmu'd-Dīn (*wazīr*), each one poem ; and last, but not least, the celebrated Ṣadru'd-Dīn Khujandi, one of the most powerful Shāfi'ite doctors of Isfahān, who was killed in A.H. 592 (A.D. 1196) by Falaku'd-Dīn Sunqur, and to whom eight of these poems are addressed. Concerning Dḥahir's relations with the Sadr of Khujand, whose proper name was 'Abdu'l-Laṭīf, Dawlatshāh (pp. 112-113 of my edition) writes as follows :—

"They say that Dḥahir went for a tour from Nīshāpūr to Isfahān. At that juncture Ṣadru'd-Dīn 'Abdu'l-Laṭīf of Khujand was the chief judge, and one of the most notable men of that country. One day Dḥahir attended his audience, and observed that the places of honour were occupied by scholars and men of learning. He, having proffered his salutations, seated himself, like a humble stranger, in a [modest] place, but, not receiving such attention as he expected, he was vexed, and handed to the Sadr the following fragment of poetry which he had extemporised.—

'Riches, Your Eminence, are not so great  
That they with pride your heart should thus inflate.  
Virtue you have, and science\* wherefore be  
So proud of adventitious luxury?  
Scholars of talent how can you despise?  
Your own distinction in your talents lies ! . . .  
Hear now my counsel, though it hurt your pride,  
And strive to make it in your life a guide  
Each for the wrongs which he has wrought o'er day  
Must give redress, and you must cast away  
That shield of self complacency whereby  
You seek to safeguard your position high,  
Else of all sins for which you will be judged  
You most shall fear for kindly words begrudged !'<sup>1</sup>

\* The piece actually occurs in the manuscript I have used, and closely agrees with the text given by Dawlatshah (p. 113).

"Thereafter, notwithstanding all the attention and civility which the Šadr showed him, he would not remain in Iṣfahán, but went to Ádharbayján, where he was generously patronised by the Atábek Muḏbaffarū'd-Dín Muḥammad b. Īdigiz."

This story does not altogether agree with the fact that several poems are addressed to the Šadr, in one of which the poet speaks of having attended for *two years* at this "fortunate threshold," and begs his patron not to allow him, the possessor of "a thousand treasures of talent," to be in need of the patronage of "a parcel of low fellows." It seems much more probable that the poet, after remaining for two or three years at Iṣfahán, was disgusted at not receiving as much favour as he had expected from the Šadr, and therefore determined to seek his fortune in Ádharbayján.

Although we cannot fill in the details, the main outlines of Dhahír's life are clear enough. He began to write poetry while still resident in his native town of Fáryáb, which in one poem he speaks of as his "dwelling-place" (*maskan*). Thence he seems to have gone to Níshápúr, in praise of whose ruler, Tughánsháh, the son of Mu'ayyadá of Ába, he has, as we have seen, several poems. As this prince died in A.D. 1186-87, those poems must have been composed before this date; and as, from one rather obscure line, it appears that the poet was already producing verse at the age of thirty, we may fairly suppose that he was at this period not much above or below this age, and may conjecture that his birth took place about A.D. 1156. As he reached Ádharbayján while Qizil Arslán was still alive, his visits to the Court of Ḥusámu'd-Dín Ardashír b. Ḥasan, King of Mázandarán, and to Iṣfahán would seem to have taken place between A.D. 1187 and 1191, in which year his chief patron, the Atábek Nuṣratu'd-Dín Abú Bakr, succeeded his uncle, Qizil Arslán. If his death really took place in A.D. 1201 (and I know of nothing against this date), we may suppose that for the greater part of the ten remaining years of his

life he continued attached to the Court of Abú Bakr, and that his retirement at Tabriz included only the last year or two of his life.

Apart from the persons addressed (several of whom, unfortunately, I am unable to identify), we find here and there more explicit references to the poet's circumstances. Thus in one poem, written, probably, towards the end of his sojourn in Nishápúr, he says :—

*Marâ bi-muddat i-shush sál hur-i-'ilm u adab*  
*Bi-khâkdân-i-Nishápúr kard زندانی,*  
*Bi har hunar ki kasi nám burd dar 'alam*  
*Chunân shudam ki na dâram bi-'ahd-i-khud thâni.*

“For a period of six years desire for science and culture  
 Has kept me imprisoned in this dust heap of Nishápúr ;  
 In every accomplishment which any one has mentioned in the  
 world

I have become such that I have no second in my time.”

In the same poem I find an allusion which, in conjunction with another passage, inclines me to think that *Dhahír* was one of those who ridiculed poor Anwarí on account of his unfortunate astrological prediction for September, A. D. 1186; for he mentions :—

*Risâlati ki zi inshâ-i-khud firistâdam*  
*Bi majlis-i-tu bi ibtâl-i hukm i fustân!*

“A tract of my own compilation which I sent  
 To thy Court, to disprove the predicted storm.”

The other passage in which allusion is made to this “storm” contains, if I am not mistaken, a definite reference to Anwarí. It runs :—

*An kas ki hukm kard bi fustân i bâd guft*  
*‘Âsib i-ân ‘imârat i-giti kunad kharab’*  
*Tashrif yâft az tu, wa iqbal did u jâh .*  
*Dar band-i ân na shud ki khatâ guft yâ sawâb.*  
*Man banda chûn bi-nukhtâ’i ibtâl karda am*  
*Bâ man chirâ zi wajh i-digar mî rawad khatâb ?*

"That person who predicted the storm of wind said,  
 'The hurt thereof will destroy the prosperity of the world.'  
 He obtained from thee a robe of honour, and gained fortune  
 and rank :  
 He cared nothing whether he spoke truly or falsely.  
 Since I, your servant, have falsified [his prediction] with one  
 criticism,  
 Why am I addressed in a fashion so entirely different?"

Dhahír, then, was probably acquainted with Anwarí, or at least with his verse, and I am much mistaken if Dhahír's poem beginning:—

*Ay Falak sar badán dar áwurda  
 Kí tu gú'í kí khák-i-páy-i-man-ast*

be not a 'response' to, or parody of, Anwarí's—

*Kulba'í Kandarán bí-ríz u bi-shab  
 Fáy-i-árám u khurd u khwáb-i-man-ast.*

Apart from these indications, I can find no clear reference to any contemporary poet, unless the following be to Nidhámí, whose romance of *Khusraw and Shírin* (or *Farhád and Shírin*), was, as we have seen, completed in A.H. 571 (=A.D. 1175-76):—

*Wa lík bikh-am azín dar 'Iráq thábit níst :  
 Khushá fasána-i-Shírin u qíssa-i-Farhád !*

"But on this account I am not firmly rooted in 'Iráq :  
 Lucky the story of *Shírin* and the tale of *Farhád* !"

And indeed it is likely enough that Dhahír was jealous of his two great contemporaries ; for his poems display all the egotism, greed of gain, readiness to take offence and shameless opportunism which, with occasional outbursts of contempt for their own time-serving profession, are so characteristic of these panegyrists. His views in this respect singularly resemble those of Anwarí. To one much earlier poet, namely,



Pindār of Ray, who flourished in the eleventh century of our era, there is the following clear reference, which Dawlatshah (p 43, l 4) both mutilates and misquotes —

*Shir : Pindār ki gift bi haqiqat wal ast,  
An haqiqat chu bi binī buxad az pindār  
Dar nihan khāna : jab am bi lamāshā bingir,  
Tī zi har āwāz arda diham dildārī !*

The verse of Pindar which thou didst declare to be ‘in truth inspired

That truth when thou lookest into it arises from an illusion  
Glance for delectation through the secret gallery of my genius  
That out of its every corner I may reveal some new charmer ! ‘

Here again, though there is no question of rivalry, we observe the same note of disparagement towards the work of others

Like most Court poets in Persia, Dhahīr was evidently addicted to wine, and, though apparently professing the Sunnī doctrine, was probably entirely careless of religion. Thus in one of his quatrains he says that “it is better to be drunk in Hell than sober in Paradise,” while in another (alluding to Alexander’s journey, under the guidance of the mysterious immortal Saint Khidr, into the Land of Darkness in quest of the Water of Life) he declares himself “the slave of that Khidr who brought thee forth from the Darkness of the Grape” That he professed himself a Sunnī appears clearly from the manner in which he speaks of the Caliphs ‘Umar and ‘Uthmān Of the first he says —

How long wilt thou speak of the lily and its freedom ?  
Art thou then without knowledge of the service of the world’s  
King  
Nusratū d-Dīn Bu Bakr the wise and just ruler  
Who hath adorned the whole world with the justice of ‘Umar ?

\* Compare pp 138 139 *supra*

\* The ep thet *d ad* wh ch means both free and noble is hab tually applied by the Persian poets both to the lily and the cypress

Of both he says, in another place:—

“The most great and kingly Atábek, whose justice  
Is the restorer of God's Religion and the Prophet's Law,  
'Bú Bakr by name, and like 'Uthmáin in modesty and clemency,  
Who, by virtue of his knowledge and justice, equals Fárúq (i.e.,  
'Umar) and Haydar (i.e. 'Alí).”

To no class, however, does the Arabic proverb *an-Násu 'alá dlni Mullukihim* (“Men follow the creed of their kings”) apply more strongly than to Court-poets, and it would be a mistake to attach any great significance to these utterances, which at most show that *Dhahír* was not a convinced adherent of the Shí'a sect.

Our poet, as we have said, was an importunate beggar, and yet had sense enough to see how bad a use he was making of his talents. The following verses are typical samples of a large portion of his poetry. The first is from a long *qaṣida* addressed to the Ṣadr of Khujand.

“A whole world dances on the waves through thy bounty,  
While my bark is thus heavily anchored.  
Ask me not of the state in which I am to-day,  
For should I tell it thou wouldst not believe.  
Trouble lies in ambush round about me,  
Poverty unmasks its hosts before me. . . .  
Dost thou not desire that, for a little effort [on thy part],  
I may spread thy praises through the world?  
In [seeking] means of livelihood there cannot be  
Love for Abú Bakr or friendship for 'Umar.<sup>1</sup>  
There is no jeweller in 'Iráq, so it is natural  
That they should not recognise the value of a jewel.  
Oh, my heart is pure like a purse of silver,  
While my face is sallow like a bag of gold.  
I have no fortune beyond this, that I have become  
The chief amongst the poets.”

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<sup>1</sup> This line suggests the idea that the poet had been accused before this orthodox doctor of Shí'ite tendencies, for which he seeks to excuse himself. Possibly it was this suspicion which finally drove him from Iṣfahán.

In another *qaṣída* addressed to Bahá'u'd-Dín Abú Bakr Sayyidu'r-Ru'asá he says :—

“I have not yet given tongue in thy praise,  
Though thy generosity demands an apology from [even] a  
hundred *qaṣidas*”  
My mind has conceived a distaste for poetry,  
For it impairs the status of a scholar.  
My object is to praise you, else  
Where is poetry and where is he !”  
I, whose soul in the arcana of the [Divine] Power  
Occupies the station of ‘[a bow shot] or even less,’”  
How can I take pride in poetry, because  
My name is on the roll of the poets ?  
Not that poetry is bad in itself,  
My complaint is of the vileness of my colleagues !”

Again he says in another poem :—

“My talent, indeed, yields me no means of livelihood,  
Whether you suppose me at Hamadán or in Baghdád  
Such advantage as I have seen in the world from my scholar-  
ship  
Was from the harshness of my father and the blows of my  
tutor.  
My poetic talent is my least claim to distinction,  
For at its hands I have suffered sundry injustices.  
Before whomsoever I recite a line commemorating his praises,  
He thenceforth, so far as he is able, remembers me not  
Of poetry the best kind is the ode (*ghazal*), and that, moreover,  
Is not a stock in trade on which one can found expectations.  
The edifice of my life is falling into ruin how long

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<sup>1</sup> *I e.*, “I have not yet composed a single poem in your honour, but had I composed a hundred, an apology would still be due from me for so inadequate a return for your bounty”

<sup>2</sup> *I e.*, “How far removed is he from poetry, and how far beyond the power of verse is the celebration of his virtues !

<sup>3</sup> *I e.*, the nearest point to God reached by the Prophet in his Ascension. See *Qur'án*, lxx 9

<sup>4</sup> This verse is quoted by Dawlatshah (p 10 of my edition), but he erroneously ascribes it to Anwari

Shall I decorate the House of Passion with the colour and fragrance of the fair?  
 What doth it profit me what sweet-lipped loveling dwells in Kashmir?  
 What doth it avail me what silver-bosomed darling inhabits Nawshád?<sup>1</sup>  
 Content thee with this much, and say naught of the nature of panegyric,  
 For I cannot describe the heart-burnings to which it gives rise!  
 The finest flower which blossoms from it for me is this,  
 That I call myself a 'slave' and the cypress-tree 'free.'<sup>2</sup>  
 Now I entitle a fractious negro 'a Houri of Paradise,'  
 And now address as 'noble' some miserable drunkard!"

Surely no more cynical avowal was ever made by any one practising the trade—for such we must call it—of the panegyrist! And as a trade, indeed, does *Dhahír* regard his calling, for he says in another poem:—

"I am not a landowner nor a merchant, that I should have Granaries full of corn, and purses full of silver and gold."

So he must even make money out of his poetry, and to that end must stoop to devices which he despises. He must take what he can get, and then find some pretext for demanding more, as, for instance, when, having received a gift of a fine robe and an ambling mule, he says:—

"I still hope for a saddle and bridle,  
 Else how can I tell that the mule is good for riding?"

If praise fails to produce money, satire may prove more efficacious; nay, with the rivals and enemies of the victim it may command a better price than panegyric, as the following lines show:—

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<sup>1</sup> One of those cities, like Yaghmá, Farkhár, Khutan, and Chigil, celebrated for the beauty of their inhabitants.

<sup>2</sup> See p. 419 *supra*, n. 2 *ad calc.*

"O Sire, it is more than a year that I  
 Drink the wine of thy praises from the goblet of verse  
 I have not seen from thee anything which I can mention  
 I have not obtained from thee anything which I can put on  
 If in any company they question me concerning thy bounty,  
 I am obliged to stop my ears with cotton  
 Be not misled if, in consequence of my virtues,  
 I remain philosophical, good tempered, and silent.  
 When I mount my Pegasus with intent to produce verse,  
 My colleagues are proud to carry my horse cloths on their  
 backs  
 In praise like all the rest, on occasions of complaint or thanks-  
 giving,  
 I shine like the sun or rage like the sea  
 If I should recite to a certain person a verse or two of satire  
 on thee,  
 He would place in my embrace the treasures of the world  
 Since, then, they are ready to buy satire of thee for red gold,  
 It is but right that I should sell at the best market price

Often the mere threat of satire seems to have been enough  
 to loose the purse strings of those who were least susceptible to  
 flattery, for the actual number of satires in the collection is  
 very small. The following, addressed to an ecclesiastic named  
 Muḥiyyu'd-Dīn, is of a mildness and delicacy very rare in this  
 kind of poetry —

"O learned prelate and Mufti of the age, Muḥiyyu'd Dīn,  
 By knight and castle dost thou excel all creatures!<sup>1</sup>  
 Twice or thrice have I recited *qasidas* in thy praise,  
 But no effort of thine has loosed the knots of my condition.<sup>2</sup>  
 To day some fellow stood up in front of thy pulpit,  
 Crying, 'I repent of my deeds! Thou didst exclaim, 'Well  
 done!  
 Then thou didst demand for him money and clothes from the  
 congregation,

<sup>1</sup> Or, taking the ordinary meaning of the words *asḥ* and *ruḥh*, instead  
 of their special significance in the game of chess, 'in horses and in face'  
 The double meaning is necessarily lost in English

<sup>2</sup> I.e., 'Thou hast made no effort to solve my difficulties'

Which they gave readily and willingly, without demur or difficulty.

Now since thou hast given me nothing for my verse, at least Give me something for repenting of that art which thou hast inspired in me !”

It would be easy to multiply instances of the poet's demands for money and complaints of poverty and debt : “ Creditors are stationed at my threshold,” he says in one place, “ as Fortune is stationed at yours.” But the above specimens are sufficient, and fairly represent the tone and quality of the whole. Of erudition *Dhahír*, in spite of his boasts, shows far fewer signs than *Anwarí* and *Kháqání*, whose poems, as we have seen, teem with allusions to the most recondite sciences. It is perhaps worth noticing the following verse, which can hardly be regarded otherwise than as a quotation from the Gospels :—

*Shutur bi-chashma-i-súzan birín na-khwáhad shud :*  
*Hasúd-i-khám-ṭama', gú, darín hawas bi-g'dáz !*

“ The camel will not go through the eye of a needle :  
Bid thine envier with his crude ambitions melt in this vain endeavour !”

I do not know on what principle *Dhahír's* *Díwán* is arranged, for the order of the poems is neither chronological nor alphabetical. It would seem as though an attempt had been made to put the best poems at the beginning, and it is remarkable that, of the first five, three are chosen as specimens of the poet's work by 'Awfí in his *Lubáb* (vol. ii, pp. 298–307) and a fourth by Dawlatsháh (p. 110). The first poem, which consists of thirty-seven verses, seems to me quite the best in the whole collection, and I will conclude my notice of *Dhahír* with a few lines from it.\*

\* *Lubáb*, vol. ii, p. 299, l. 17 to p. 300, l. 4.

"That thou may'st fill thy belly and clothe thyself withal,  
 Behold how many a harmless beast to pain and death is thrall !  
 For thee what grievous burdens insect and reptile bear,  
 What agonies befall the beasts of earth and birds of air !  
 Some harmless creature, fearing naught, is grazing on the veldt,  
 Whilst thou thy knife art sharpening to strip it of its pelt.  
 With bitter toil poor weakly worms weave for themselves a  
     nest,  
 That thou of silks and satins fine mayst clothe thee with the  
     best.  
 Eager thy jaded palate with honey sweet to please,  
 Thou sittest watching greedily the toiling of the bees  
 From the dead worm thou stripst the shroud to turn it to thy  
     use.  
 Can any generous soul accept for such a theft excuse ?"

I have written thus fully of *Dhahīr* of *Fāryāb*, not because I  
 would place him on an equality with *Anwarī*, *Khīqānī*, or  
*Nidhāmī*, much less with *Firdawsī* or *Nāṣir-i-Khusraw*, but  
 because he may be taken as a type of the innumerable Court-  
 poets of his time and country, such as *Athīr* of *Akhsīkat*,  
*Mujīr* of *Baylaqān*, *Farīd-i-Kātīb*, *Shufurvah* of *Iṣfahān*, and  
 dozens more neither greatly superior nor greatly inferior to  
 himself, of whom it is impossible to give detailed and separate  
 accounts in a work of such scope and character as this.

## CHAPTER VII

### THE EMPIRE OF KHWÁRAZM AND THE MONGOL INVASION, UNTIL THE FALL OF BAGHDÁD AND THE EXTINCTION OF THE CALIPHATE

WE have already spoken, in Chapter V, of the rising power of the Khwárazmsháhs, or Kings of Khiva, who were descended from Anúshtigín, the cup-bearer of Maliksháh. At the period which we have now reached, viz., the beginning of the thirteenth century of the Christian Era, 'Alá'u'd-Dín Muḥammad, the great-grandson of the stiff-necked Atsiz, sat on the throne of Khwárazm, whence he ruled over an empire which, for a few years, rivalled in extent that of the Seljúqs in their most prosperous days. At the time of which we are now speaking, it extended from the Ural Mountains to the Persian Gulf, and from the Indus almost to the Euphrates, and included nearly the whole of Persia except the provinces of Fárs and Khuzistán. That this empire of Khwárazm contained in itself the elements of a stability greater than that of its predecessors and victims, the empires built up by the houses of Ghazna, Seljúq or Ghúr, is in the highest degree improbable; but, in the normal course of events, it might easily have endured for a century or more. The event which annihilated it, amongst many things of far greater value, was a catastrophe which, though probably quite unforeseen, even on the very eve of its incidence, changed the face of the world, set in motion forces which are still effective, and inflicted more suffering on



the human race than any other event in the world's history of which records are preserved to us ; I mean the Mongol Invasion.

In its suddenness, its devastating destruction, its appalling ferocity, its passionless and purposeless cruelty, its irresistible though short-lived violence, this outburst of savage nomads, hitherto hardly known by name even to their neighbours, resembles rather some brute cataclysm of the blind forces of nature than a phenomenon of human history.<sup>1</sup> The details of massacre, outrage, spoliation, and destruction wrought by these hateful hordes of barbarians, who, in the space of a few years, swept the world from Japan to Germany,<sup>2</sup> would, as d'Ohsson observes, be incredible were they not confirmed from so many different quarters. How they impressed contemporary writers may be judged by the following extract from that sober and careful historian, Ibnu'l-Athir, who thus opens his account of the matter under the year A.H. 617 (A.D. 1220-21) :

#### "ACCOUNT OF THE OUTBREAK OF THE TARTARS INTO THE LANDS OF ISLĀM.

"For some years I continued averse from mentioning this event, deeming it so horrible that I shrank from recording it, and ever withdrawing one foot as I advanced the other. To whom, indeed, can it be easy to write the announcement of the death-blow of Islām and the Muslims, or who is he on whom the remembrance thereof can weigh lightly? O would that my mother had not born me, or that I had died and become a forgotten thing ere this befell ! Yet withal a number of my friends urged me to set it down in writing, and I hesitated long, but at last came to the conclusion that to omit this matter [from my history] could serve no useful purpose.

"I say, therefore, that this thing involves the description of the greatest catastrophe and the most dire calamity (of the like of which

<sup>1</sup> D Ohsson's *Histoire des Mongols*, vol. 1, p 387.

<sup>2</sup> The Mongols summoned the Japanese to submit in A.D 1270, and thrice attacked them, the last time in 1283, but without success. The destruction of the Mongol Armada in 1280 was as complete as that of the Spanish Armada. The worst devastation of the Mongols in Europe happened in the years 1236-41.

days and nights are innocent) which befell all men generally, and the Muslims in particular ; so that, should one say that the world, since God Almighty created Adam until now, hath not been afflicted with the like thereof, he would but speak the truth. For indeed history doth not contain aught which approaches or comes nigh unto it. For of the most grievous calamities recorded was what Nebuchadnezzar inflicted on the children of Israel by his slaughter of them and his destruction of Jerusalem ; and what was Jerusalem in comparison to the countries which these accursed miscreants destroyed, each city of which was double the size of Jerusalem ? Or what were the children of Israel compared to those whom these slew ? For verily those whom they massacred in a single city exceeded all the children of Israel. (Nay, it is unlikely that mankind will see the like of this calamity, until the world comes to an end and perishes, except the final outbreak of Gog and Magog. For even Antichrist will spare such as follow him, though he destroy those who oppose him ; but these [Tartars]<sup>1</sup> spared none, slaying women and men and children, ripping open pregnant women and killing unborn babes. Verily to God do we belong, and unto Him do we return, and there is no strength and no power save in God, the High, the Almighty, in face of this catastrophe, whereof the sparks flew far and wide, and the hurt was universal ; and which passed over the lands like clouds driven by the wind. For these were a people who emerged from the confines of China, and attacked the cities of Turkistán, like Káshghar and Balásághún, and thence advanced on the cities of Transoxiana, such as Samarqand, Bukhárá and the like, taking possession of them, and treating their inhabitants in such wise as we shall mention ; and of them one division then passed on into Khurásán, until they had made an end of taking possession, and destroying, and slaying, and plundering, and thence passing on to Ray, Hamadán and the Highlands, and the cities contained therein, even to the limits of 'Iráq,<sup>2</sup> whence they marched on the towns of Ádharbayján and Arrániyya, destroying them and slaying most of their inhabitants, of whom none escaped save a small remnant ; and all this in less than a year ; this is a thing whereof the like hath not been heard. And when they had finished with Ádharbayján and Arrániyya, they passed on to Darband-i-Shirwán, and

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<sup>1</sup> They are properly called *Tatar* (by the Arabs), or *Tátár* (by the Persians). The European form was dictated by a desire to connect them with Tartarus, on account of their hellish deeds and infernal cruelty.

<sup>2</sup> I.e., Mesopotamia, or 'Iráq-i-'Arab as it is now called, to distinguish it from 'Iráq-i-'Ajam.

occupied its cities, none of which escaped save the fortress wherein was their King, wherefore they passed by it to the countries of the Lán and the Lakiz and the various nationalities which dwell in that region, and plundered, slew, and destroyed them to the full. And thence they made their way to the lands of Qipeháq, who are the most numerous of the Turks, and slew all such as withstood them, while the survivors fled to the fords and mountain tops, and abandoned their country, which these Tartars overran. All this they did in the briefest space of time, remaining only for so long as their march required and no more.

"Another division, distinct from that mentioned above, marched on Ghazna and its dependencies, and those parts of Indir, Sistan and Kirman which border thereon, and wrought therein deeds like unto the other, nay, yet more grievous. Now this is a thing the like, of which ear hath not heard, for Alexander, concerning whom historians agree that he conquered the world, did not do so with such swiftness, but only in the space of about ten years, neither did he slay, but was satisfied that men should be subject to him. But these Tartars conquered most of the habitable globe, and the best, the most flourishing and most populous part thereof, and that whereof the inhabitants were the most advanced in character and conduct, in about a year, nor did any country escape their devastations which did not fearfully expect them and dread their arrival.

"Moreover they need no commissariat, nor the conveyance of supplies, for they have with them sheep, cows, horses, and the like quadrupeds, the flesh of which they eat, [needing] naught else. As for their beasts which they ride, these dig into the earth with their hoofs and eat the roots of plants, knowing naught of barley. And so, when they alight anywhere, they have need of nothing from without. As for their religion, they worship the sun when it arises, and regard nothing as unlawful, for they eat all beasts, even dogs, pigs, and the like, nor do they recognise the marriage tie, for several men are in marital relations with one woman, and if a child is born, it knows not who is its father.

"Therefore Islam and the Muslims have been afflicted during this period with calamities wherewith no people hath been visited. These Tartars (may God confound them!) came from the East, and wrought deeds which horrify all who hear of them, and which thou shatt, please God, see set forth in full detail in their proper connection. And of these [calamities] was the invasion of Syria by the Franks (may God curse them!) out of the West, and their attack on Egypt, and occupation of the port of Damietta therein, so that Egypt and Syria were like to be conquered by them, but for the

grace of God and the help which He vouchsafed us against them, as we have mentioned under the year 614 (A.D. 1217-18). Of these [calamities], moreover, was that the sword was drawn between those [of the Muslims] who escaped from these two foes, and strife was rampant [amongst them], as we have also mentioned : and verily unto God do we belong and unto Him do we return ! We ask God to vouchsafe victory to Islám and the Muslims, for there is none other to aid, help, or defend the True Faith. But if God intends evil to any people, naught can avert it, nor have they any ruler save Him. As for these Tartars, their achievements were only rendered possible by the absence of any effective obstacle ; and the cause of this absence was that Muḥammad Khwárazmsháh had overrun the [Muslim] lands, slaying and destroying their Kings, so that he remained alone ruling over all these countries ; wherefore, when he was defeated by the Tartars, none was left in the lands to check those or protect these, that so God might accomplish a thing which was to be done.

“It is now time for us to describe how they first burst forth into the [Muslim] lands.”

Now all this was written nearly thirty years before the crowning catastrophe, to wit, the sack of Baghdád and the extinction of the Caliphate, took place ; for this happened in February, A.D. 1258, while Ibnu'l-Athír concludes his chronicle with the year A.H. 628 (A.D. 1230-31), and died two years later. Nor did he witness the horrors of which he writes, but only heard them from terrified fugitives, of whose personal narratives he records several under the year with which his chronicle closes.

“Stories have been related to me,” he says, “which the hearer can scarcely credit, as to the terror of them [*i.e.*, the Mongols] which God Almighty cast into men's hearts ; so that it is said that a single one of them would enter a village or a quarter wherein were many people, and would continue to slay them one after another, none daring to stretch forth his hand against this horseman. And I have heard that one of them took a man captive, but had not with him any weapon wherewith to kill him ; and he said to his prisoner, ‘Lay your head on the ground and do not move’ ; and he did so, and the Tartar went and fetched his sword and slew him therewith. Another man related to me as follows :—‘I was going,’ said he,

'with seventeen others along a road, and there met us a Tartar horseman, and bade us bind one another's arms. My companions began to do as he bade them, but I said to them, "He is but one man, wherefore, then, should we not kill him and flee?" They replied, "We are afraid." I said, "This man intends to kill you immediately, let us therefore rather kill him, that perhaps God may deliver us. But I swear by God that not one of them dared to do this, so I took a knife and slew him, and we fled and escaped." And such occurrences were many."

Yāqūt al-Hamawī, the geographer, another eminent contemporary writer (born A.D. 1178 or 1179, died A.D. 1229), and a friend of the great historian above cited, has also left us a picture of the terror inspired by the Mongols, from whose hands he just succeeded in escaping. Besides occasional references in his great Geographical Dictionary, the *Mu'jamu'l-Buldan*, there is preserved in the pages of Ibn Khallikān's Biographies (de Slane's translation, vol. iv, pp. 12-22) the text of a letter which he addressed to al-Qādir-akram Jamālu'd-Dīn Abu'l-Hasan 'Alī ash-Shaybānī al-Qiftī, *Wazir* of the King of Aleppo, from Mawsil, which he had finally, after many hurbreadth escapes, succeeded in reaching in his flight from Merv. This letter, written in A.H. 617 (A.D. 1220-21), describes in glowing language the rich libraries of Merv, which caused him to forget home, friends, and country, and on the contents of which he browsed "with the avidity of a glutton," and the wonderful prosperity of Khurāsān, which, says he, "in a word, and without exaggeration, was a copy of Paradise."

"How numerous," he continues, "were its holy men pre eminent for virtue! How many its doctors whose conduct had for motive the conservation of Islām! The monuments of its science are inscribed on the rolls of Time, the merits of its authors have

\* This passage is translated by d Ohsson, vol iii, p 70 and is noticed by Sir Henry Howorth in vol i of his *History of the Mongols*, pp 131-132 Compare also d Ohsson, vol i, pp 387-388

redounded to the advantage of religion and the world, and their productions have been carried into every country. Not a man of solid science and sound judgement but emerged like the sun from that part of the East; not a man of extraordinary merit but took that country for his settling-place, or longed to go and join its inhabitants. Every quality truly honourable and not factitious was to be found amongst them, and in their sayings I was enabled to cull the roots of every generous impulse. Their children were men, their youths heroes, and their old men saints; the evidences of their merit are clear, and the proofs of their glory manifest; and yet, strange to say, the King who ruled over these provinces (*i.e.*, 'Alá'u'd-Dín Muḥammad Khwárazmsháh) abandoned them with unconcern, and said to himself, 'Take to the open country, or else you will encounter perdition!' . . . The people of infidelity and impiety roamed through those abodes; that erring and contumacious race (the Mongols) dominated over the inhabitants, so that those palaces were effaced from off the earth as lines of writing are effaced from paper, and those abodes became a dwelling for the owl and the raven; in those places the screech-owls answer each other's cries, and in those halls the winds moan responsive to the simoom. Old friends who enter there are filled with sadness, and even Iblís himself would bewail this dire catastrophe. . . . Verily to God do we belong and unto Him do we return! It was an event sufficient to break the back, to destroy life, to fracture the arm, to weaken the strength, to redouble sadness, to turn grey the hair of children, to dishearten the bravest, and to stupefy the intelligence! . . . In a word, had not the term of my life been appointed for a later period, it would have been difficult for my friends to have said, 'The unfortunate man is escaped or is arrived!' and they would have struck their hands together like people who are disappointed; while he would have been joined to the millions of millions, or even more, who perished by the hands of the infidels."

The hateful appearance and disgusting habits of the invaders added to the horror inspired by their unscrupulous perfidy and cold-blooded cruelty. The Arab invasion of Persia no doubt wrought much devastation and caused much suffering, but the Arabs were, in the phrase of their Spanish foes, "knights . . . and gentlemen, albeit Moors," and if they destroyed much, they brought much that was noble and admirable in its stead. The Mongols, on the other hand, in the

words of d'Ohsson, their admirable historian \* (pp. vi-vii of vol. i),—

“surpassing in cruelty the most barbarous people, murdered in cold blood, in the conquered countries, men, women, and children ; burned towns and villages ; transformed flourishing lands into deserts, and yet were animated neither by hate nor vengeance, for indeed they hardly knew the names of the peoples whom they exterminated. One would suppose that history had exaggerated their atrocities, were not the annals of all countries in agreement on this point. After the conquest, one sees the Mongols treat as slaves the feeble remnant of the conquered nations, and cause to groan under a frightful tyranny those whom the sword had spared. Their government was the triumph of depravity, all that was noble and honourable was abased, while the most corrupt men, attaching themselves to the service of these ferocious masters, obtained, as the price of their vile devotion, riches, honours, and the power to oppress their fellow countrymen. The history of the Mongols, therefore, stamped with their barbarity, offers only hideous pictures, though, being closely connected with that of several empires, it is necessary for a proper understanding of the great events of the thirteenth and fourteenth centuries.”

The only virtues which these Mongols or Tartars possessed were those generally called military—to wit, discipline, subordination, and obedience to their superior officers carried to the highest degree. All promotion went by personal merit, fulure, disobedience, or incapacity was punished not only by the death of the offender himself, but of his wife and children. The highest officer, if he incurred the anger of his emperor, must submit before all his troops to personal chastisement at the hands of the meanest messenger sent by his master to reprimand him. Yet, though they held life so cheaply, the Mongols rarely had recourse to courage where falsehood and deceit could enable them to gain their ends. If death was the punishment of resistance, it was also in most cases the consequence of surrender. If they spared any of the inhabitants of

\* *Histoire des Mongols depuis Tchinguiz Khan jusqu'à Timour Bey ou Tamerlan, par M. le Baron C. d'Ohsson, Paris, 1834-35 4 vols.*

a town which had surrendered to or been reduced by them, it was either to profit by their skill and craftsmanship or to employ them against their countrymen and co-religionists in the vanguard of their next assault. Drove of wretched and outraged captives accompanied the advancing hordes, and, when the next point of resistance was reached, were first employed to erect the engines of the besiegers, then driven forward at the point of the sword to the breaches effected in the city walls to fill with their bodies moat and trench, and were finally, if they still escaped death, put to the sword to give place to a new batch of victims drawn from the prisoners yielded by the fresh conquest. The cruelty of the Mongols was calculated and deliberate, designed to strike with a paralysis of terror those whom they proposed next to attack, while they deemed it safer to leave behind their advancing hosts smoking ruins and a reeking charnel-house rather than risk any movement of revolt on the part of the miserable survivors of their assault.

To trace in detail the history of the Mongols, or even of their doings in Persia, is altogether beyond the scope of this book. Those who desire full information on this matter can find it either in d'Ohsson's great work or in Sir Henry Howorth's *History of the Mongols*. D'Ohsson, in particular, has made admirable use of the Arabic and Persian authorities, which he fully describes and criticises on pp. x–lxviii of the *Exposition* prefixed to the first volume of his work. The five most important Muhammadan sources are: (1) The Arabic Chronicle of Ibnu'l-Athír, already cited; (2) the Arabic Life of Sulţán Jalálu'd-Dín Mankobirni, written by his private secretary, Shihábu'd-Dín Muḥammad an-Nasawí; (3) the Persian *Ta'rikkh-i-Jahán-gushá*, or History of the World-Conqueror, by 'Alá'u'd-Dín 'Aţá Malik-i-Juwayní, the secretary of Hulágú Khán; (4) the Persian *Jámi'u't-Tawárikh*, or Compendium of Histories, of Rashídu'd-Dín Faḍlu'llah; and (5) the Persian *Tajziyatu'l-Amsár*, better known as the



*Ta'rikh-i-Wassâf*. Of the first of these there are two editions, Tornberg's and that of Cairo, of the second, an edition and French translation by M Houdas (Paris, 1891 and 1895), and of the last (or at least of its first half), an edition and German translation by Hammer Purgstall (Vienna, 1856), and a Persian lithograph. The third and fourth are, unfortunately, at present inaccessible except in manuscript.<sup>1</sup>

Although the disaster of the Mongol Invasion could not probably, have been averted, it was undoubtedly facilitated and provoked by the greed, treachery, and irresolution of 'Alâ'u'd-Dîn Muhammad, King of Khwârazm. By his greed, because, as Ibnu'l-Athîr observes, he had weakened or destroyed most of the neighbouring Muhammadan States to build up for himself an unstable and unwieldy empire, so that when he fled before the Mongols, abandoning his people to their fate, no Muhammadan prince was left to unite the forces of Islâm against the heathen, by his treachery, because his murder of Mongol merchants and envoys gave Chingîz Khân the best possible excuse for attacking him, and thus learning the weak and defenceless condition of Persia, and by his irresolution, because at the first reverse he passed from arrogant and boastful defiance to the extreme of panic and indecision, until, about two years after his treacherous murder of the Mongol ambassador, he died, a wretched and hunted fugitive, in an island of the Caspian Sea. It needed the gallant deeds of his son Jalâlu'd-Dîn to save from ignominy the memory of the once mighty Empire of Khwârazm.)

<sup>1</sup> Part of the *Fahân gushd*, describing the first onslaught of the Mongols on the Empire of Khwarazm down to the sack of Nishapur, has been published by Schefer in vol. II of his *Chrestomathie Persane*, pp. 106-169, while a portion of the *Jâmi' u l Tawârikh*, comprising the history of Hulagu Khan, was edited by Quatremere with French translation and notes in 1836. Another portion of the last named history has also, I believe, been edited by Beresine, but it is very scarce and I have not been able to see a copy. M Blochet is at present engaged on a continuation of Quatremere's work for the Trustees of the Gibb Memorial Fund, who are also projecting a complete edition of the *Fahân gushd*.

Another source of weakness to the resisting power of Islám was the quarrel which had arisen between Muḥammad Khwárazmsháh and the ‘Abbásid Caliph an-Náṣir, who, suspecting his too powerful vassal of coveting the very metropolis of Baghdád, strove, after the manner of the later Caliphs, to weaken him by intrigues, and even, as hinted by Ibnu’l-Athír and explicitly stated by al-Maqrízí, encouraged the Mongols, at whose hands his posterity was destined to perish and his house to fall, to invade his territories.<sup>1</sup> The mischief appears to have begun with the discovery, on the capture of Ghazna by Khwárazmsháh, of a correspondence between the Caliph and the fallen House of Subuktigín, from which it appeared that the Caliph had been inciting them to revolt against their suzerain. Khwárazmsháh retaliated by denouncing the validity of the ‘Abbásid title to be regarded as the pontiffs of Islám, set up a certain Sayyid as a rival claimant to their spiritual authority, and, at a time when he should have been straining every nerve to meet the storm which threatened his north-eastern frontier, undertook a futile campaign against Baghdád, whereof the disastrous issue was precipitated and accentuated by a winter of such severity as was almost unknown in those regions.

Although it appears probable that nothing could long have averted the impending calamity, its actual incidence was due to one of those “*pacífic missions*” of which we hear so much in these days. It seemed good to Chingíz Khán to send to Utrár, an important frontier-town of Khwárazm, a company of merchants laden with the wares of his country. As to the numbers engaged in this mission, considerable difference of opinion exists: according to an-Nasawí there were four merchants only, all Muḥammadans and all subjects of Khwárazmsháh; while other writers raise the number to four hundred and fifty.<sup>2</sup> These were barbarously murdered

<sup>1</sup> See d’Ohsson, *vól. i*, p. 211, and note *ad calc.*

<sup>2</sup> *Ibid.*, pp. 205 *et seqq.*

by the Governor of Utrár, with the connivance of Khwárazmsháh, who affected to believe that they were in reality Mongol spies. Thereupon Chingiz Khán despatched an embassy, consisting of two Mongols and a Turk named Bughrá, to the Court of Khwárazmsháh to protest against this wanton violation of the laws of hospitality and the comity of nations, and to demand that the Governor of Utrár should be given up to them, failing which, they added, Khwárazmsháh must prepare for war. His only answer was to kill Bughrá and send back the two Mongols, whose beards he had shaved off. Thereupon the Mongols held a *qurultáy*, or general assembly, at which it was decided to attack the Empire of Khwárazm.

In spite of a trifling initial success, Muhammad Khwárazmsháh remained inactive and remote from the point of danger, entrusting the defence of the frontier to the Governors of the threatened towns, and waiting, it is said (though perhaps only to extenuate his cowardice and irresolution) a moment which the astrologers should declare favourable for his enterprise. And while he thus waited, in the autumn of A.D. 1219, the storm burst on Transoxiana. Utrár fell after a siege of five or six months, its Governor, the murderer of the merchants, was taken alive and put to death by having molten silver poured into his eyes and ears, and the survivors of the massacre which ensued were driven to Bukhárá, there to be employed against their co-religionists in the manner already described. After Úzkand and two or three other small towns had been sacked, Jand was reduced after a short siege, and plundered for nine days, but the inhabitants were, for a wonder, spared. Banákat next fell, Khujand was gallantly defended by Tímur Malik, and in the early part of the year A.D. 1220 the Mongol hosts were masters of Bukhárá, which they plundered and burned, massacring a great number of the inhabitants, and outraging their wives, sisters, and daughters. Amongst those who, preferring death to dishonour, died fighting

were the Qāḍī Badru'd-Dīn, the Imām Ruknu'd-Dīn, and his son. The turn of Samarqand came next; it surrendered on the fourth day of the siege, was plundered in the usual way, and a large number of its inhabitants killed or reduced to slavery.

Meanwhile Muḥammad Khwárazmsháh continued to retreat, warning the inhabitants of the towns through which he passed to do the best they could for themselves, since he could not protect them. Believing that the Mongols would not dare to cross the Oxus, he halted for a while at Nishápúr, but three weeks later, learning that they were already in Khurásán, he fled westwards to Qazwín, whence he turned back into Gílán and Mázarán. There, being deserted by most of his followers and attacked by pleurisy, he died, a miserable and hunted fugitive, on an island in the Caspian, nominating his son, the brave Jalálu'd-Dīn, as his successor. His mother, Turkán Khátún, together with his wives, children, and jewels, fell into the hands of the Mongols. Khwárazm next fell, and, irritated by the stubborn resistance which it had offered, the Mongols put to the sword nearly all the inhabitants except the artisans and craftsmen, who were transported into Mongolia. According to the author of the *Jāmi'u't-Tawárikh*,<sup>1</sup> the besieging army numbered 50,000, and each man of them had twenty-four prisoners to kill! Amongst those who perished was the venerable and pious Najmu'd-Dīn Kubrá.<sup>2</sup> The inhabitants of Tirmidh were similarly treated, and in addition, because one old woman was found to have swallowed a pearl, their corpses were eviscerated.

The bloodthirsty ferocity of the Mongols seems to have increased in proportion to their successes, and seldom indeed, from this time onwards, do we hear of any mercy shown by the Tartars to the inhabitants of the towns which they subdued. At Balkh, at Nuṣrat-Kúh, at Nasá, at Nishápúr,

<sup>1</sup> D'Ohsson, vol. i, pp. 262-70, *ad calc.*

<sup>2</sup> See Jāmi's *Nafahātu'l-Uns*, ed. Lees, pp. 486-87.

at Merv, and elsewhere, the same atrocious massacres invariably followed the capture or surrender of the town. Those slain at Merv alone are computed by Ibnu'l-Athir at 700,000, but the author of the *Jahân-gushâ* raises their number to the enormous total of 1,300,000, "not counting those whose corpses remained hidden in obscure retreats." At Nishâpûr the heads of the slain were cut off, lest any living creature might be overlooked amongst them, and built into pyramids, the heads of men, women, and children being kept apart. Herât fared somewhat better, but Bâmiyân, where a Mongol prince was slain in the attack, was utterly destroyed, not even spoils of war being taken, so that for a hundred years it remained a desert void of inhabitants. That nothing might be wanting to complete the ruin which they had wrought, the Mongols frequently destroyed all the grain which they did not need, and often, a few days after they had retired from a town which they had sacked, used to send a detachment to revisit its ruins and kill such poor wretches as had emerged from the hiding-places which had sheltered them from the first massacre. This happened at Merv, where 5,000 survivors of the terrible slaughter mentioned above were thus destroyed. Torture was freely used to make the vanquished disclose hidden treasure, and, as might be expected of those who held human life so cheaply, the treasures of literature and art preserved in these ancient cities were ruthlessly destroyed. Juwayni says that, in the Musulmân lands devastated by the Mongols, not one in a thousand of the inhabitants survived, and declares that even should nothing happen thereafter until the Resurrection to check the increase of population in Khurásân and 'Irâq-i-'Ajam, the population of these two provinces could never attain the tenth part of what it was before the Mongol invasion.\* It was the terror of the Mongol deeds which lent such deadly meaning to their stereotyped summons to surrender which they addressed to the

\* D Ohsson, *op cit*, vol 1, pp 350-51, *ad calc*

inhabitants of each doomed city :—"If you do not submit, how can we tell what will happen ? God only knows what will happen !"<sup>1</sup>

The habits and customs of the Mongols, disgusting in themselves, were in several respects especially repugnant to Muhammadian feeling. They were ready to eat not only things unclean in Islám, but things essentially loathsome, rats, cats, dogs, and even worse : "*Cibi eorum*," says Jean de Plan Carpin, "*sunt omnia quæ mandi possunt ; vidimus eos etiam pediculos manducare*."<sup>2</sup> Not only did they dislike washing themselves : they made it a penal offence, nay, even a capital offence, to wash hands or garments in running water. It was also a capital offence with them to kill animals by cutting their throats, the only way in which, according to the Muhammadans, they can be lawfully killed when intended for food ; instead of this it was their practice to cut open the body, and, inserting the hand, to squeeze or tear out the heart.<sup>3</sup> In general they were, however, tolerant to the verge of latitudinarianism in matters of religion, and accorded certain privileges, such as exemption from taxes, to the ministers of all creeds, as well as to physicians and certain other classes of men. With Chingiz Khán, indeed, it was a political principle to favour all religions equally, but to give his adhesion to none ; and Qubiláy Khán (A.D. 1257-94) was the first of his house to adopt a definite creed, to wit, Buddhism ; while Taqúdar (Ahmad) Khán (A.D. 1282-84) and Gházán Khán (A.D. 1295-1304) were the first to embrace Islám, in which religion the successors of the latter in Persia continued. Thus were the aims of the Christians, who had great hopes of winning the Mongols to their faith and dealing a death-blow to Islám, frustrated ; and the most permanent and precious

<sup>1</sup> D'Ohsson, *op. cit.*, vol. i, p. 394.

<sup>2</sup> *Ibid.*, p. 411 *ad calc.*

<sup>3</sup> This statute of the Mongols was revived by Qubiláy Khán under circumstances related by d'Ohsson (vol. ii, pp. 491-92).

fruits of the various Christian missions sent to the Mongol Court of Qaráqorum are the valuable records of their travels and experiences left by Jean de Plan Carpin (Planocarpini), Rubruquis (Guillaume de Ruysbroek), and other monks and priests, who bravely faced a thousand dangers and hardships in the hopes of winning so great a victory for their Church. Yet it was some time before the Christian potentates of Europe realised that the great Khán of the Tatars, who continued from time to time to address to them letters in the Mongol language and Úyghúr script, was no longer to be regarded as a possible convert to Christianity, as clearly appears from a letter addressed to Uljáytú Khudá-banda by Edward II, dated from Northampton on October 16, 1307.<sup>1</sup> Yet, apart from mere political *rapprochements* between the Mongols and the potentates of Europe, which aimed at combined action against the Muslims, the support of the Armenians, and the recovery of the Holy Land from the Muhammadan dominion, certain tribes belonging to the Mongol confederation, such as the Keraites, actually professed Christianity, certain princesses of the blood-royal, such as Úruk Khátún, were apparently genuinely attached to that religion,<sup>2</sup> and two of the Il-Kháns of Persia, Taqúdar Ahmad and Uljáytú Khudá-banda, both in later days vehement professors and supporters of the Muhammadan doctrine, were actually baptized in infancy, in each case under the name of Nicolas<sup>3</sup> \

Infinitely destructive and disastrous as it was to life, learning, and civilisation, and especially to the Arabian culture, which, as we have already seen, maintained itself with such extraordinary vitality in Persia for six centuries,

<sup>1</sup> See d Ohsson, *op cit*, vol iv, pp 592-94, and Abel Remusat's *Memoire sur les relations politiques des Princes chrétiens et particulièrement les Rois de France avec les Empereurs Mongols*

<sup>2</sup> *Ibid*, vol iv, p 79 *ad calc*

<sup>3</sup> *Ibid*, vol iii, pp 561-62 *ad calc* and vol iv, p 79 *ad calc*.

long after the wave of Arab conquest had utterly subsided, the Mongol invasion did, perhaps, contain some quickening elements, and the Mongol character, for all its reckless ferocity, some potentialities of good. One of its few good effects was the extraordinary intermixture of remote peoples, resulting in a refreshing of somewhat stagnant mental reservoirs, which it brought about. In Europe it was a cause, if not the chief cause, of the Renaissance, for it thrust the Ottoman Turks out of the obscurity of Khurásán into the prominence of Constantinople, and was thus ultimately responsible for the destruction of the Byzantine Empire and the dispersion of the Greeks and their treasures into Europe. It also, by the breaking down of a hundred frontiers and the absorption of dozens of States, great and small, enabled travellers like Marco Polo to make known to Europe the wonders, hitherto so jealously guarded, of nearly the whole of Asia. And within Asia it brought together, first in conflict and then in consultation, Persians and Arabs with Chinese and Tibetans,<sup>\*</sup> and confronted, on terms of equality which had not existed for five or six centuries, the doctors of Islám with Christian monks, Buddhist lamas, Mongol *bakhshts* or medicine-men, and the representatives of other religions and sects.

Of course, matters were very much improved when Hulágú Khán's successors in Persia abandoned their heathen superstitions and embraced the religion of Islám, which soon resulted in their alienation from their pagan kinsmen of Qaráqorum and their identification with, and final absorption

<sup>\*</sup> In A.D. 1272 two Persian engineers, 'Alá'u'd-Dín and Isma'il, were employed by Qubiláy Khán at the siege of Fanching in China (d'Ohsson, *op. cit.*, vol. ii, p. 389) ; while Hulágú Khán, when he set out on his campaign against Persia and Baghdád, in A.D. 1252, brought with him a thousand Chinese engineers to construct and work catapults and other artillery (Ibid., vol. iii, p. 135). The celebrated Persian astronomer and philosopher, Nasíru'd-Dín Túsí, was assisted by Chinese astronomers in the compilation of *thiē-Zij*, or *Tables*, which he constructed for Hulágú Khán about A.D. 1259 (Ibid., iii, p. 265).



into, the conquered people over which they ruled. But even Hulágú Khán, the destroyer of Baghdád and deadly foe of Islám, was the patron of two of the greatest Persian writers of this period, the astronomer Naṣīru'd-Dīn of Tūs and the historian 'Aḏá Malik of Juwayn, author of the *Ta'rikh-i-Jahán-gushá*, or "History of the Conqueror of the World," i.e., Chingīz Khán. Two other historians, 'Abdu'lláh b. Faḍlu'lláh of Shíráz, better known as *Wajīd-i-Haḍrat*, and the *Wazīr* Rashīdu'd-Dīn Faḍlu'lláh, both of whom flourished in the reign of Gházán Khán (A.D. 1295-1304), must certainly be ranked amongst the greatest of those who have written in the Persian language on this important branch of knowledge. Persian literature, indeed, in the narrower sense of that term, can hardly be said to have suffered permanently from the Mongol Invasion, since three of the greatest and most famous poets of Persia, Sa'dí of Shíráz, Farīdu'd-Dīn 'Aṣṣār, and Jalálu'd-Dīn Rūmí were contemporary with it, and many other most famous poets were subsequent to it; but the destruction of Baghdád as the metropolis of Islám, and its reduction to the rank of a provincial town, struck a fatal blow at the semblance of unity which had hitherto subsisted amongst the Muhammadan nations, and at the prestige and status in Persia of the Arabic language, which, hitherto the chief vehicle of all culture, henceforth becomes practically the language of the theologians and philosophers only, so that after the close of the thirteenth century we shall relatively seldom have occasion to speak of Arabic works produced in Persia.

We must now proceed to consider, in broad outlines only, the several periods of Mongol ascendancy in Persia, which may be said to extend from the first invasion of that country by Chingīz Khán in A.D. 1219 to the death of Abú Sa'd Khán in A.D. 1335, to which succeeded half a century of anarchy, culminating in another Tartar invasion, that of Tímúr-i-Lang, or "Lame Tímúr," better known in Europe as Tamerlane

(A.D. 1380-1400). This last event, which forms the transition to what may fairly be called the history of Modern Persia, lies outside the scope of this volume, which only extends to the Mongol period properly so called; and it is only mentioned here as a landmark which the reader should keep in view.

The first period of Mongol ascendancy may be called, in Stanley Lane-Poole's nomenclature, that of the Great Kháns (Chingfz, Ogotáy, Kuyúk, and Mangú, A.D. 1206-57), during which the whole empire conquered by the Mongols was ruled from Qaráqorum by lieutenants or pro-consuls directly appointed from the Mongol metropolis. At the great *quriltáy* held in A.D. 1251, at the beginning of Mangú's reign, two expeditions were resolved on, each of which was entrusted to one of Chingfz Khán's grandsons, both brothers of the reigning emperor Mangú, namely, the expedition against China, directed by Qubiláy Khán; and that against Persia, Mesopotamia, and Asia Minor, directed by Hulágú Khán.

The second period, which may be called that of the heathen Íl-Kháns, or hereditary viceroys of Persia and Western Asia, begins with the arrival of Hulágú Khán on the hither side of the Oxus in January, 1256, and ends with the killing of Baydú on October 5, 1295. During this period Islám was gradually regaining strength, and fighting with ever-increasing success the battle against Buddhism and Christianity, while the bonds uniting the Persian Íl-Kháns with the Mongols of the "mother country" were undergoing gradual dissolution. It is worth noticing, as illustrating the gradual change of religious feeling amongst the Mongol settlers in Persia, that, while the violent death of Aḥmad Taqúdar in August, 1283, was, in part at least, caused by his zeal for Islám,<sup>1</sup> the equally violent death of Baydú twelve years later was largely due to his dislike of that religion and his predilection for Christianity;<sup>2</sup> while the first act of his successor, Gházán, was to

<sup>1</sup> D'Ohsson, *op. cit.*, vol. iii, p. 608.

<sup>2</sup> *Ibid.*, vol. iv, p. 141, and note *ad calc.*

make public profession of the Muhammadian faith, and to destroy the Christian churches and Buddhist temples which had been erected in Persia. At a later date (A.D. 1300) he even ordered that all the *bakhshis*, or Mongol priests, resident in Persia should either sincerely embrace Islám or else leave the country, on pain of death.<sup>1</sup> Yet on the accession of Gházán Khán in A.D. 1295 the heathen and anti-Muslim faction of the Mongol nobles and generals, disgusted at his zeal for Islám, formed a conspiracy to dethrone him which was quenched in their blood.<sup>2</sup> Ten years later, when Islám was thoroughly re-established as the dominant religion in Persia, we find some of the Mongol princesses and nobles endeavouring to induce Uljáytú Khudá-banda to renounce the Muhammadan faith and return to the religion of his ancestors, but of course without success,<sup>3</sup> and this appears to be the last manifestation in Persia of Mongol paganism, which in earlier days showed itself in such revolting forms as the sacrifice of girls chosen for their extreme beauty to the *manes* of deceased Mongol emperors, and the wholesale murder of all persons met by the funeral *cortège*, lest the news of the death should become known before it was officially proclaimed.<sup>4</sup>

To return now to the periods of Mongol ascendancy which we have just distinguished. In the first, or purely destructive period, we have to consider two separate waves of invasion, that of Chingíz Khán (A.D. 1219-27), and that of Hulágú Khán (A.D. 1255-65). The first fell chiefly on Khurásán, and extended westwards as far as Ray, Qum, Káshán, and Hamadán. During it were performed those prodigies of valour

<sup>1</sup> D Ohsson, vol. iv, pp. 281-282

<sup>2</sup> Ibid, vol. iv, pp. 157 *et seqq.*

<sup>3</sup> Ibid, vol. iv, pp. 538-539

<sup>4</sup> Forty of the most beautiful maidens were sacrificed by Ogotay to the spirit of Chingíz Khán (d Ohsson, vol. ii, p. 13), as well as a number of the finest horses, while the Mongol soldiers who accompanied the corpse of Mangu Khan to its last resting place in the Altai Mountains declared that on the way thither they had killed no fewer than 20,000 persons (d Ohsson, vol. i, p. 384)

wrought by Jalálu'd-Dín Khwárazmsháh and chronicled so fully and graphically by his secretary, Shihábu'd-Dín Muḥammad of Nasá, who accompanied him until he met his death at the hands of a Kurd on August 15, A.D. 1231. The second wave of Hulágú's invasion broke on Khurásán at the beginning of A.D. 1256, engulfed alike the heretical Isma'ílís of Alamút and Kúhistán and the orthodox Caliphate of Baghdád, and was only stemmed by the gallant Mamelukes of Egypt at the battle of 'Ayn Jálút, which was fought on Friday, September 3, A.D. 1260, and resulted in a decisive victory for the Egyptians, notable as the first victory gained by the Muslims over the Mongols since the death of Jalálu'd-Dín Khwárazmsháh thirty years before. Henceforth the spell was broken, and the Muslims, perceiving that their terrible foes were, after all, not invincible, plucked up a fresh courage which showed itself on many a blood-stained field, notably at the battle of 'Ayntáb, on April 16, 1277, when Baybars (al-Malik adh-Dháhír) utterly defeated the Mongol army, of whom 6,770 were left dead on the field. Still greater was the victory obtained at Marju's-Şafar, near Damascus, on April 23, 1303, by the Egyptians under al-Maliku'n-Náşir, who brought with him on his triumphal entry into Cairo 1,600 Mongol prisoners in chains, each carrying round his neck the head of another Mongol slain in the battle, while in front marched a thousand spearmen, each carrying another Mongol head on his lance.

We have already sufficiently described the savage proceedings of Chingíz Khán's troops in the first invasion, and those who desire to follow in detail the miseries suffered by Utrár, Jand, Banákat, Bukhárá, Nishápúr, Samarqand, Khabúshán, Tús, Isfará'in, Dámghán, Simnán, Nakhshab, Urganj (also called Kúrkánj and, by the Arabs, Jurjániyya), Tirmidh, Balkh, Nuşrat-Kúh, Nasá, Kharandar, Merv, Herát, Kardawán, Bámiyán, Ghazna, Ray, Qum, Marágha, Arbil, Káshán, Baylaqán, Hamadán, and scores of other Persian

towns and hamlets, can find it all set forth in the *Ta'rikh-i-Jahān-gushā*, the *Jāmi'u't-Tawārikh*, or the works of d'Ohsson or Sir Henry Howorth, from which they may also convince themselves that the sufferings endured by Persia and Asia Minor were almost equalled by those of Central Asia and China, and almost surpassed by those of Eastern Europe. During the reign of Qubilāy Khān (A.D. 1260-94), when Marco Polo was making his memorable journeys through the Mongol Empire, that empire had attained its greatest extent, nay, perhaps a greater extent than any other empire has ever attained; for it included China, Corea, Cochin-China, Tibet, India north of the Ganges, Persia, most of Asia Minor, the Crimea, and a large part of Russia, as far west as the Dnieper.<sup>1</sup> In Persia, as we have seen, their empire practically collapsed on the death of Abū Sa'īd in A.D. 1335, and in China about fifty years later, but in Russia their dominion endured until the close of the fifteenth century.<sup>2</sup> The last remnants of the Mongol Empire, the Khānates of Khiva (*i.e.*, Khwārazm) and Bukhārā, only lost their independent existence some thirty and odd years ago (A.D. 1868 and 1872), while the Khānate of the Crimea was extinguished in 1783, and a lineal descendant of this house, Sultān Qirīm-Girāy Kattī Girāy, married a Scotch wife and settled in Edinburgh.<sup>3</sup>

Across the dark days of Chingiz Khān's invasion, when the Persian sky was obscured by the smoke of burning towns, and the Persian soil was soaked with the blood of her children, the personality of Jalālu'd-Dīn Khwārazmshāh flashes like some brilliant but ineffectual meteor. A more dauntless prince, perhaps, never fought a more desperate fight, and he deserved a better fate than to die at last (in A.D. 1231), helpless and unarmed, at the hands of a Kurdish mountaineer. We have seen how his father, 'Alā'u'd-Dīn Muḥammad Khwārazm-

<sup>1</sup> D'Ohsson, vol. ii, pp. 477 *et seqq.*

<sup>2</sup> *Ibid.*, vol. ii, pp. 183-186.

<sup>3</sup> See S. Lane-Poole's *Mohammadan Dynasties*, p. 235.

sháh, changed by the terror of the Mongols from the likeness of a ravening wolf into that of a timid hare, died miserably, a hunted fugitive, on an island in the Caspian Sea, in A.D. 1220; while his proud and cruel grandmother, Turkán Khátún, whose last act before abandoning Khwárazm was to murder in cold blood the helpless princes of the Houses of Seljúq, Ghúr, and other royal lines there detained as hostages,<sup>1</sup> was carried captive by Chingíz to Qaráqorum, in A.D. 1223, and by him bidden to halt and weep a last adieu to her country as she was conducted across the frontiers of Khwárazm.<sup>2</sup> For the moment Jalálu'd-Dín, girt with his father's sword and fortified by his father's blessing, could only fly before the storm towards the Indian frontier;<sup>3</sup> and here it was that one of his most celebrated achievements was performed. He and his little army were overtaken on the banks of the Indus by a Mongol host of greatly superior strength. After offering a desperate resistance, in which he displayed the most conspicuous gallantry, from dawn till mid-day, and finally perceiving that the battle was irretrievably lost, he made a final and desperate charge; then, turning quickly, he stripped off his armour, and, with his horse, plunged into the river and swam across it to the other side, followed by the survivors of his army, many of whom perished by drowning or by the arrows of the Mongols.<sup>4</sup> Rallying the remnants of his army, he first repelled the attack of an Indian prince named Júdí; then, encouraged by this success and strengthened by fresh reinforcements and supplies, threatened Qarája, Prince of Sind, and Īltatmish, Prince of Dihlí, and, in spite of their

<sup>1</sup> D'Ohsson, vol. i, pp. 258-259.

<sup>2</sup> Ibid., vol. i, p. 322.

<sup>3</sup> Ibid., vol. i, p. 255.

<sup>4</sup> Ibid., vol. i, pp. 306 *et seqq.* His mother, wife, and other female relations who were with him, according to the *Fahán-gushá*, fell into the hands of the Mongols; but according to his secretary, an-Nasáwí, Jalálu'd-Dín, being unable to save them, caused them, at their own request, to be drowned in the river, lest they should suffer worse things at the hands of their cruel foes.

alliance against him, maintained himself on their territories until the retreat of the pursuing Mongols permitted him to re enter Persia and endeavour to regain possession of his father's Empire

His achievements and adventures during the remaining eight years of his life may be read in detail in the monograph of his secretary, an Nástíwí, of which not only the Arabic text but an excellent French translation has been published by M Houdas. His hand was against every man, for he had to contend not only with the Mongols, who were ever on his tracks, but with the faithlessness of his brother, Ghiyáthu'd-Dín, and the disloyalty of Buráq Hájb, the ruler of Kirmán. And, as if this was not enough, he must needs attack the Caliph of Baghdád, chastise the Turkmáns and the Assassins, and invade Georgia. In A D 1223 we see him storming through Kirmán, Fárs, and Isfahan to Ray, in 1225 he defeats and slays the Caliph's general Qushtímúr, pursues his army almost to the gates of Baghdád, takes Tabriz, and successfully attacks the Georgians, in 1226, having reduced Tiflis, he has to hasten back to the south-east of Persia to punish Buráq Hájb for a treacherous intrigue with the Mongols, in 1227, having chastised the Turkmáns and the Assassins, he defeats the Mongols at Dámghán, and puts to death four hundred of them who fall into his hands, defends Isfahán against them, and again, hearing that the Georgians are forming a confederacy against him, turns back thither, kills four of the greatest champions in single combat, and inflicts on them a crushing defeat, in 1229, while striving to organise a league of Muslim princes against the Mongols, he is surprised and put to flight by an army of 30,000 Mongols under Noyán Chormághun, but succeeds in taking Ganja (now Elizavetpol). But after this his fortune seems to fail and his energy to flag, he takes to drink and grows purposeless, melancholy, and even maudlin, as shown by his exaggerated and unreasoning grief over the death of his favourite, Qılıj, and, finally, fleeing from the

Mongols, is, as we have seen, murdered in a Kurdish village on August 15, 1231. Much uncertainty prevailed as to his fate, which even the great historian Ibnu'l-Athîr declared himself unable to ascertain; and for twenty-two years after his death rumours were constantly arising in Persia that he had reappeared, while several impostors who pretended to be he were arrested, examined, and put to death by the Mongols.<sup>1</sup> This, indeed, is no unique phenomenon in the case of a national hero who is the last hope of a lost cause; the same thing happened, for example, in the case of our English Harold, and the parallel is rendered closer by the fact that popular tradition in both cases represents the hero as withdrawing from the world, living the life of an anchorite, and dying at last, at a ripe old age, in the odour of sanctity.<sup>2</sup>

Chingîz Khán died in China on August 18, 1227, in the twenty-second year of his reign and the sixty-sixth of his age,

but two years elapsed ere the Mongol princes

Reign of  
Ogotáy.

and chiefs could be assembled from all parts of

the lands they had conquered to the *quriltáy*

convened to choose his successor. The actual election of his son Ogotáy, therefore, was approximately synchronous with the death of Jalálu'd-Dín and the extinction of the line of Khwárazmsháhs. The reign of Ogotáy was comparatively short, for he died in December, 1241, his death being accelerated by that passion for strong drink which was one of the many evil characteristics of his race. Its chief events were the foundation of the Mongol capital of Qará-qorum in A.D. 1235, the expedition despatched against Persia under the Noyán Chormághún, and the invasion of Russia and Poland in A.D. 1236-41. This last was characterised by the same horrors which had already been enacted in Persia: Moscow, Rostov, Yaroslav, Tver, Chernigov, Kiev, also Cracow, Pest, and many less celebrated towns, suffered the full

<sup>1</sup> D'Ohsson, vol. iii, pp. 65-66.

<sup>2</sup> See my edition of Dawlatsháh, pp. 147-148.



rigours of Mongol cruelty, and in Poland alone 270,000 ears of victims slain, mostly in cold blood, were collected in sacks by the invaders as evidence of their prowess. All Christendom was deeply moved by the news of these atrocities, and Pope Gregory IX sent a circular letter to all Christian princes wherein he strove to incite them to a crusade against the Tartars. Yet, judged by Mongol standards, Ogotáy had the reputation of being a mild and liberal ruler, and is so described even by the Muhammadan authors of the *Ta'rikh-i-Jahán-gushá* and the *Tabaqdt-i-Náṣiri* (ed. Nassau Lees, pp. 380-396), both of whom give instances of his personal clemency and dislike of unnecessary bloodshed, which contrasted strongly with the ferocity of his elder brother, Chaghatáy.<sup>1</sup>

On the death of Ogotáy his widow, Turákina, carried on the government until her eldest son, Kuyük, could return to  
Reign of Kuyük. Mongolia from the campaign against Russia and Poland in which he was engaged at the time of his father's death. The great *quriltay* at which he was formally elected was remarkable for the number of representatives of foreign and more or less subject nations who attended it, amongst whom were included representatives of the Caliph of Baghdád, the *Shaykhu'l-Jabal*, or Grand Master of the Assassins of Alamút, and two monks sent by the Pope, one of whom was John of Planocarpini (Jean de Plan Carpin), to whose memoirs we have already alluded. The latter, who presented letters from the Pope dated August, 1245, were well received, for two of Kuyük's Ministers, Kadak and Chingáj, professed the Christian religion, which their influence caused their master to regard with some favour; but the representatives of the orthodox Caliph and of the heretical *Shaykhu'l-Jabal* were dismissed with menaces which were soon to be made good. The Christians, indeed, were already inclined to overlook the atrocities committed on their co-religionists in

<sup>1</sup> See also my edition of *Dawlatsháh*, pp. 153-154, where one or two of these anecdotes are cited.

Russia and Poland, and to hail the Mongols as the destroyers of Saracen power ;<sup>1</sup> besides the Papal representatives sent to the great *quriltáy*, a Dominican mission was sent to Baydú, in Persia, in A.D. 1247, while a mission headed by Rubruquis (Guillaume de Ruysbroek) was despatched by St. Louis from Nicosia, the capital of Cyprus, on February 10, 1249. This last did not arrive at Qaráqorum until the end of A.D. 1253, when Kuyúk had been succeeded by Mangú.

Kuyúk died in April, 1248, and was succeeded by his cousin Mangú, the son of Tulúy, the son of Chingíz, who was crowned on July 1, 1251. The grandsons of Ogotáy, greatly incensed at the passing of the supreme power out of their branch of the family, conspired against him, but were captured ere they could effect anything, and put to death. Two great expeditions were resolved on at this same *quriltáy* of 1251, against China and against Persia. The former was entrusted to Qubiláy, the latter to Hulágú, both brothers of the Emperor Mangú. With the arrival of Hulágú in Persia we enter the second of the three periods of Mongol dominion (A.D. 1256-95), that, namely, of the heathen Íl-Kháns, when Persia and Western Asia were assigned to a particular branch of the Mongol royal family, who, though subject to the Great Khán, became practically independent even before their conversion to Islám finally identified them with their subjects and cut them off from their heathen kinsmen in Mongolia and China. We may, therefore, for our purposes, ignore the glories of "Kubla Khan" and the splendours of his capital, "Xanadu" or "Kambalu" (*Khán-báligh*—i.e., Pekin), made familiar to English readers by Coleridge and Longfellow, and confine our attention to the doings of Hulágú ("the great captain Aläü" of Longfellow) and his descendants, the Íl-Kháns of Persia.

Hulágú started from Qaráqorum in July, 1252, having received special instructions to exterminate the Assassins and

<sup>1</sup> D'Ohsson, vol. ii, p. 240.

to destroy the Caliphate of Baghdád. He was accompanied by a number of Chinese engineers and artillerymen<sup>\*</sup> to assist him in his siege operations. He proceeded slowly at first, spent the summer of 1254 in Turkistán, and only reached Samarqand, where he remained for forty days, in September, 1255. At Kesh he was met, in January, 1256, by Arghún, who had been re-appointed Governor-General of Persia by Mangú in A.D. 1253, and who was accompanied by his chief secretary, or *ulligh-bitikji*, Bahá'u'd-Dín Juwayní, and his son, 'Atá Malik Juwayní. The latter was attached to Hulágú in the capacity of secretary, accompanied him through this momentous campaign, was present at the sack of Alamút, the chief stronghold of the Assassins, and was thus in a position to make use of the most authentic and authoritative materials for composing his great history, the *Jahán-gushá*, to which we have repeatedly had occasion to allude.

Of the earlier history of the Assassins, or Isma'ílís or Alamút, we have already spoken. The first of them was the celebrated Ḥasan-i-Šabbāh, the contemporary of 'Umar Khayyám and originator of the "New Propaganda," whose power may be said to date from his capture of the fortress of Alamút on Rajab 6, A.H. 483 (= September 4, A.D. 1090), and who died on May 23, A.D. 1124.<sup>2</sup> He was a stern man, and, having put to death both his sons for disobedience to the religious law, he appointed to succeed him his colleague, Kiyá Buzurg-umínd, from whom the remaining six Grand Masters of the Order were directly descended. This man's son Muḥammad succeeded him on his death on January 20, A.D. 1138, and died on February 21, A.D. 1162. He in turn was followed by his son Ḥasan, called by his

Resumé of the  
history of  
the Assassins.

<sup>\*</sup> A thousand, according to Juwayní.

<sup>2</sup> These dates are taken from the *Jámi'u't-Tawdríkh*, which gives a much more detailed history of the Isma'ílís than the *Jahán-gushá*, with which, however, it agrees closely, *often verbatim*.

followers *Ḥasan ‘alī dhikrihī’s-salām*, or “Ḥasan, on whose mention be peace.” This Ḥasan boldly declared himself to be, not the descendant of Kiyā Buzurg-umīd, but of the Fāṭimid Imām Nizār b. al-Mustansir, in whose name the “New Propaganda” had been carried on : in other words, the Imām himself, not merely his representative. He had already in his father’s lifetime shown signs of such ambitions, which had been sternly repressed, some two hundred and fifty of his partisans being put to death and an equal number expelled from Alamūt. But on his father’s death he was in a position to give effect to his designs, and on Ramaḍān 17, A.H. 559 (= August 8, A.D. 1164), he held a great assembly of all the Isma‘īlīs, which he called *‘Id-i-Qiyāmat*, or “The Feast of the Resurrection,” and, in a *khutba* or homily which he preached, not only declared himself to be the Imām, but announced that the letter of the Law was henceforth abrogated, and that all the prescriptions of Islām were intended not in a literal, but in an allegorical sense. This announcement, being favourably received and generally acted on by his followers, greatly added to the horror with which the orthodox Muslims regarded them, and it was from this time, according to Rashīdu’d-Dīn Faḍlu’llāh, that they began to be called *Malāḥida*, i.e., the heretics *par excellence*, though Ḥasan chose to name his new abode *Mu’min-ābād*, or “the Believer’s Town.” He greatly elaborated the Isma‘īlī doctrine in its philosophical aspects, and instituted a fresh propaganda, which he called *Da‘wat-i-Qiyāmat*, or “the Propaganda of the Resurrection.” Finally he was assassinated by his brother-in-law, Ḥusayn ibn Nāmāwar, a scion of the once great house of Buwayh or Daylam, at Lamsar, on January 10, A.D. 1166. He was succeeded by his son, Nūru’d-Dīn Muḥammad, who began by extirpating all the surviving Buwayhids, including his father’s murderer, as an act of vengeance. He followed his father’s doctrines and practices, and possessed, it is said, considerable literary ability and know-

ledge of philosophy. He it was who converted the great philosopher, Fakhrū'd-Dīn Rāzī by "weighty and trenchant arguments"—in other words, gold and the dagger—if not to his doctrines, at least to a decent show of respectfulness towards the formidable organisation of which he was the head, and this was, indeed, the beginning of the philosopher's good fortune, since the handsome allowance which he received from Alamūt, on condition that he refrained from speaking ill of the Isma'īlīs, as had formerly been his wont, enabled him to present himself in a suitable manner to the princes of Ghūr, Shihābu'd-Dīn and Ghiyāthu'd-Dīn, and even to the great Muḥammad Khwārazmshāh himself.

Muḥammad, the son of Ḥasan 'alā dhikrih's-salām, died on September 1, A.D. 1210, and was succeeded by his son, Jalālu'd-Dīn, who utterly reversed the policy of his father and grandfather, abolished all antinomianism, and declared himself an orthodox Muslim, whence he was known as *Naw-Musulmān*, "the New Muslimān," or "Convert to Islām." He made formal profession of his fealty to the 'Abbāsīd Caliph an-Nāṣir li-dīni'llāh, entered into friendly relations with the surrounding Muslim princes, sent his mother (in A.D. 1210) to Mecca to perform the Pilgrimage, and, in order to convince the doctors of Qazwīn (who, as near neighbours of Alamūt, were least inclined to believe in the *bona fide* character of his conversion) of his sincerity, invited them to send a deputation to inspect his libraries and destroy all such books as, in their opinion, savoured of heresy. All were at last convinced of the genuineness of his professions, and the Caliph showed him honours so marked as to arouse the jealousy of Khwārazmshāh, and cause the beginning of that estrangement between Khwārazm and Baghdād which had such fatal results.\* He also allied himself with the Atābek Mudhaffaru'd-Dīn Uzbek (A.D. 1213-15) against Nāṣiru'd-Dīn Manghī, and—alone of the Grand Masters of Alamūt—

\* See p. 436 *supra*.

resided for a year and a half beyond the shadow of his fastnesses in 'Iráq, Arrán, and Ádharbayján. Later he allied himself with Jalálu'd-Dín Khwárazmsháh, but, on the appearance of Chingíz Khán on the scene, he deemed it prudent to tender his allegiance to him, his ambassadors being the first to do homage to the heathen conqueror when he crossed the Oxus. This act probably put the final touch to the disgust which his actions had inspired in the sect of which he was the supreme pontiff, and very shortly afterwards, on November 2 or 3, A.D. 1220, he died suddenly, poisoned, as it was supposed, by some of his women. He was succeeded by his only son, 'Alá'u'd-Dín, then only nine years of age, whose *wazír* acted at first as his regent, and inaugurated his reign by putting to death, even by burning, a number of the late Grand Master's female relatives whom he suspected, or pretended to suspect, of complicity in the death of Jalálu'd-Dín *Naw-Musulmán*.

According to Rashídu'd-Dín, 'Alá'u'd-Dín, when about fifteen years old, developed a moody melancholia which made it dangerous to approach him with any unwelcome news, or to inform him of any circumstance likely to displease him. During his reign the great astronomer Násíru'd-Dín Ṭúsi, author of the well-known treatise on Ethics known as the *Akhláq-i-Násiri*, was kidnapped by Násíru'd-Dín, the Isma'ílí Governor of Quhistán,<sup>\*</sup> and sent to Alamút, where he remained as an honoured, if unwilling, guest until it was captured by the Mongols. This fact has a double importance, literary and historical: literary, because, as already remarked (p. 220 *supra*), it is probable that, by confusion of names, a garbled version of it was incorporated in the pseudo-autobiography of Násir-i-Khusraw, who lived more than a

\* The work in question was named after, and originally dedicated to, this Násíru'd-Dín, though in a later recension the author apologises for, this dedication and for certain concessions which he made to Isma'ílí sentiments.

century and a half earlier, historical, because it was Nasīrū'd-Dīn Tūsī who first induced the unfortunate Ruknū'd-Dīn Khurshāh, of whom we shall speak directly, to surrender himself into the hands of the perfidious Mongols,<sup>1</sup> and afterwards persuaded Hulāgū, when he was deliberating on the fate of al-Mustaṣim bi'llāh, the last 'Abbāsīd Caliph, that no heavenly vengeance was likely to follow his execution.<sup>2</sup> What irony that this double-dyed traitor should be the author of one of the best-known works on Ethics written in Persian)

'Alā'ud-Dīn married very young, and his eldest son Ruknū'd Dīn Khūrshāh was born when he was only eighteen years of age. Between him and this son, whom he originally nominated as his successor, so great a jealousy gradually grew up that he desired to revoke this nomination, but the Isma'īlīs, acting on their old principle, that an explicit nomination to the Imāmate by an Imām was irrevocable, refused to allow it, and on the last day of Shawwāl, A H 653 (= December 1, A D 1255), 'Alā'ud-Dīn was found murdered at Shīr-kuh. The actual murderer, Hasan of Māzandarān, was killed by order of Ruknū'd-Dīn, and his body was afterwards burned, but it was believed that Ruknū'd-Dīn himself incited Hasan to do this deed, in proof of which Rashīdu'd-Dīn adduces the fact that he caused Hasan to be assassinated instead of dealing with him by more regular and legal methods, for fear of the disclosures which he might make under examination. This historian, after remarking that no parriete escapes the swift and condign vengeance of Heaven (in proof of which he cites the cases of Shīrūye the Sāsānian and al-Muntaṣir, the 'Abbāsīd Caliph, both of whom murdered their fathers and lived but a short while to enjoy the fruits of their crime), points to the curious coincidence that Ruknū'd-Dīn finally surrendered himself into the hands of his destroyers on the

<sup>1</sup> See my translation of Ibn Isfandiyār's *History of Tabaristān* p 259

<sup>2</sup> D Ohsson vol III ch 4 and ch 5

last day of Shawwál, A.H. 654 (= Sunday, November 19, A.D. 1256), exactly a year, according to the lunar reckoning of the Muḥammadans, after his father was found murdered.

We must now return to Hulágú's expedition, which we left at Kesh in January, 1256. Tún and Khwáf, two of the strongholds of the Assassins in Quhistán, were the first places to bear the brunt of his attack. Both were taken about the end of March, 1256, and all the inhabitants of the latter over ten years of age were put to death, save a few girls of exceptional beauty, who were reserved for a worse fate. Then began the usual tactics of the Mongols, who, as already said, were wont to gain all they could by lying promises ere they unsheathed the sword which no oath could blunt and no blood satiate. Ruknu'd-Dín, torn by conflicting fears, had neither the courage to resist to the bitter end nor the prudence to seek by a full and instant submission the faint chance of a prolonged though ignominious life. He tried to bargain, but always it was he who gave while the Mongols merely promised, ever tightening their nets upon him. He surrendered some of his strongholds on the understanding that the garrisons and inhabitants should be spared, and sent his brother, Sháhinsháh, with 300 other hostages, to Hulágú; but soon, on some pretext, Sháhinsháh was put to death at Jamál-ábád, near Qazwín (whence, says JuwaynÍ, the Qazwínís were afterwards wont to use the expression "sent to Jamál-ábád" as a euphemism for "executed"), and at a later date all the Isma'ílís who had surrendered, even to the babes in their cradles, were ruthlessly slaughtered. Some of the stalwarts were for a desperate resistance, and, even after Ruknu'd-Dín Khúrsháh had sought and obtained from Hulágú Khán a *yerligh*, or written guarantee of safety, they repulsed a Mongol attack with great slaughter. But, as already said, the end came on November 19, when Ruknu'd-Dín gave himself up to the Mongols, and Alamút and Maymún-Dizh were pillaged and burned. 'Aṭá Malik-i-JuwaynÍ obtained permission from



his master, Hulágú, to select from the world-renowned library of Alamút such books as he deemed most valuable and free from all taint of heresy, as well as some astronomical instruments which he coveted, and he has also left us a pretty circumstantial account of the strong and cunning workmanship which made the Castle of Alamút so long impregnable. According to a historical work by Fakhru'd-Dawla the Buwayhid which he found in the library, it was originally constructed by one of the princes of Daylam in A.H. 246 (= A.D. 860-61). Of the remaining strongholds of the Assassins in Persia (for the Syrian branch was never extirpated in such fashion, and their remnants still exist in that country), Lamsar was taken on January 4, A.D. 1257, while Gird-i-Kúh was still unsubdued in A.H. 658 (= A.D. 1260), when Minháj-i-Siráj was writing his *Ṭabaqát-i-Nāqiri* (ed. Nassau Lees, p. 418).

As for the unfortunate Ruknu'd-Dín, he was taken to Hama-dán, and was at first well treated by his captors. A Mongol girl for whom he had conceived a passion was given him to wife, and he was presented with a hundred dromedary stallions, whom it pleased him to see fight with one another—a taste more degraded, if not less appropriate to his condition and pretensions, than his father's eccentric fancy for pasturing sheep. But on March 19, A.D. 1257 (at his own request, according to Juwaynî and Rashîdu'd-Dín, though this we may be permitted to doubt), he was sent off under escort to Qaráqorum to appear before Mangú Khán, the Mongol Emperor. On the way thither he was compelled to summon his officers in Quhistán to surrender their castles, of which the inhabitants, in spite of promises of safety, were of course massacred by the Mongols as soon as they had left the shelter of their walls, 12,000 of them being put to death in Quhistán alone. At Bukhárá Ruknu'd-Dín was roughly handled by his warders, and, on his arrival at Qaráqorum, Mangú Khán ordered him to be put to death, observing that it was a pity

that the post-horses had been uselessly fatigued by bringing him so far, and issuing instructions that all of his surviving followers were to be ruthlessly destroyed. Vast multitudes must have perished, without doubt, but not all, for remnants of the sect, as I was informed by a very intelligent and observant Bábf dervish of Kirmán, of whom I saw a great deal when I was in Cairo in the early part of the year 1903, still exist in Persia, while in India (under the name of "Khojas" or "Khwájas") and Chitrál (under the name of "Mullás"), as well as in Zanzibar, Syria, and elsewhere, they still enjoy a certain influence and importance, though it requires a great effort of imagination to associate their present pontiff, the genial and polished Ághá Khán, with the once redoubtable Grand Masters of Alamút and the "Old Man of the Mountain"—"Le Vieux" of Marco Polo's quaint narrative.

The extirpation of the Assassins won for Hulágú Khán the applause of the orthodox Muhammadans, but his next procedure was one which only those whose position rendered it impossible for them to speak freely could mention without expressions of the utmost horror. Six months after the unfortunate Ruknu'd-Dín Khúrsháh had been sent to meet his doom at Qaráqorum, Hulágú Khán, having destroyed the Assassins root and branch, sent from Hamadán, which he had made his head-quarters, a summons to the Caliph al-Musta'šim bi'lláh to surrender himself and Baghdád, for five centuries the metropolis of Islám, to the Mongols. Two months later, in November, 1257, Hulágú took the field. He was accompanied by several Muhammadan princes, such as Abú Bakr b. Sa'd-i-Zangí, the Atábek of Shíráz, chiefly known as the patron of the great poet and writer, Sa'dí, and Badru'd-Dín Lúlú, the Atábek of Mosul, to whom Ibnu't-Ṭiqṭiqí so often refers in his charming manual of history, the *Kitábu'l-Fakhri*; also by his secretary 'Aṭá Malik JuwaynÍ, author of the often-quoted *Ta'rikh-i-Jahán-gushá*, and Naşíru'd-Dín Ṭúsí, the astronomer. Already

the Caliph had sent Sharafu'd-Dīn 'Abdu'llāh ibnu'l-Jawzī as ambassador to Hulāgu while he was still at Hamadān, but his reply to the Mongol ultimatum being, as usual, deemed unsatisfactory and evasive, the main Mongol army under Hulāgu advanced directly upon Baghdād from the east, while another army under Bāju Noyān fetched a compass from the north by way of Takrīt, near Mosul, so as to approach the doomed city from the west. The former army, according to Ibnu't-Tīqtīqī,<sup>1</sup> exceeded 30,000 men, while the latter, according to the author of the *Tabaqāt-i-Nāsiri*<sup>2</sup> (who, however, probably exaggerates) was 80,000 strong. The Caliph's available troops, on the other hand, according to the authority last named, amounted only to 20,000 men.

The first encounter took place at Takrīt, where the Caliph's soldiers succeeded in destroying the bridge by which Bāju Noyān intended to cross the Tigris. Their success, however, was of brief duration, and soon the Mongols were swarming into Dujayl, al-Ishāqī, Nahr Mālik, Nahr 'Isā, and other dependencies of Baghdād, while the panic stricken inhabitants of these places fled to seek refuge in the metropolis. The ferry-men, as we learn from the *Kitābu'l-Fakhrī*, profited by the panic, exacting from the terrified fugitives for a passage across the river golden bracelets, precious stuffs, or a fee of several *dīnārs*. The next encounter took place at Dujayl on or about January 11, 1258. Here again the Caliph's army, commanded by Mujāhidu'd-Dīn Aybak, entitled *ad Dawlدار اصف-ساهر* (the Under-Secretary of State), and Malik 'Izzu'd-Dīn b. Fathu'd-Dīn, achieved a trifling initial success, in spite of the numerical inferiority of their forces, but during the night the Mongols, aided very probably by the Chinese engineers whom they had brought with them, succeeded in flooding the Muslim camp, an achievement which not only materially conduced to the defeat of the Caliph's army, but greatly

<sup>1</sup> *Kitābu'l-Fakhrī* (ed. Cairo, A.H. 1317) p. 300

<sup>2</sup> Ed. Nassau Lees p. 426

aggravated the ensuing slaughter of the fugitives, especially the infantry. Of this battle, *à propos* of the invasion of Persia by the Arabs in the seventh century of our era, and the misplaced contempt of the well-armed and sumptuously equipped Persians for the tattered and half-naked Bedouin, the author of the *Kitābu'l-Fakhri* (ed. Cairo, p. 72) gives the following personal account from his friend Falaku'd-Dīn Muḥammad b. Ayḍīmir.

"I was," says he, "in the army of the Under-Secretary when he went forth to meet the Tartars on the western side of the City of Peace (Baghdād), or the occasion of its supreme disaster in the year A.H. 656 (began January 8, A.D. 1258). We met at Nahr Bashīr, one of the dependencies of Dujayl; and there would ride forth from amongst us to offer single combat a knight fully accoutred and mounted on an Arab horse, so that it was as though he and his steed together were [solid as] some great mountain. Then there would come forth to meet him from the Mongols a horseman mounted on a horse like a donkey, and having in his hand a spear like a spindle, wearing neither robe nor armour, so that all who saw him were moved to laughter. Yet ere the day was done the victory was theirs, and they inflicted on us a great defeat, which was the Key of Evil, and thereafter there befell us what befell us."

Most of the fugitives perished in the quagmires produced by the artificial flood already mentioned, except such as succeeded in swimming the river and escaping through the desert into Syria, and a few who, with the Dawīdār, succeeded in re-entering Baghdād. The Dawīdār and 'Izzu'd-Dīn urged the Caliph to escape by boat, whilst there was yet time, to Baṣra, but the *Wazīr* Ibnu'l-'Alqamī (according to the author of the *Ṭabaqāt-l-Nāṣiri*, p. 427) opposed this plan, and, while the Caliph still hesitated, the Mongols encompassed the city on every side. The siege proper seems to have begun on January 22: on the 30th a general assault was made, and on February 4 the Caliph again sent Ibnu'l-Jawzī to Hulāgū with costly presents and offers of surrender. A few days later, lured by the usual false and specious promises of clemency, he

gave himself up, and, together with his eldest and second sons, Abu'l-'Abbás Ahmad and Abu'l-Faḍl 'Abdu'r-Rahmán, was cruelly put to death by order of Hulágú. As to the manner of his death, great uncertainty prevails, but the story that he was starved to death in his treasure-house, popularised by Longfellow in his poem "Kambalu," is less probable than the account given by most of the Muslim historians that he was wrapped in a carpet and beaten to death with clubs. Some such fate certainly befell him, for it was against the Mongol practice to shed royal blood, and when one of their own princes was executed they generally adopted the barbarous method of breaking his back.

The sack of Baghdád began on February 13, 1258, and lasted for a week, during which 800,000 of the inhabitants were put to death, while the treasures, material, literary, and scientific, accumulated during the centuries while Baghdád was the metropolis of the vast empire of the 'Abbásid Caliphs were plundered or destroyed. The loss suffered by Muslim learning, which never again reached its former level, defies description and almost surpasses imagination. not only were thousands of priceless books utterly annihilated, but, owing to the number of men of learning who perished or barely escaped with their lives, the very tradition of accurate scholarship and original research, so conspicuous in Arabic literature before this period, was almost destroyed. Never, probably, was so great and splendid a civilisation so swiftly consumed with fire and quenched with blood. "Then there took place," in the words of the *Kitábul-Fakhri*, where it describes the storming of Baghdád, "such wholesale slaughter and unrestrained looting and excessive torture and mutilation as it is hard to hear spoken of even generally, how think you, then, of its details? There happened what happened of things I like not to mention; therefore imagine what you will, but ask me not of the matter!" And remember that he who wrote these words (in A.D. 1302, only forty-four years after the event of which

he speaks) lived under a dominion which, though Muslim, was still Mongol, that, namely, of Gházán, the great-grandson of Hulágú.

There is a good deal of doubt as to the part played by the Caliph's *wazír*, Mu'ayyidu'd-Dín Muḥammad ibnu'l-'Alqamí, in the surrender of Baghdád. In the *Ṭabaqát-i-Násiri* (pp. 423 *et seqq.*) he is denounced in the bitterest terms as a traitor who deliberately reduced the numbers and strength of the garrison, and afterwards induced the Caliph to surrender, his motive in this being partly ambition, but chiefly a burning desire to avenge certain wrongs done to followers of the Shí'a sect, to which he himself belonged, by the Caliph's eldest son. Ibnu't-Tiqtiqí, on the other hand, warmly defends him against this charge, which, he says, is disproved by the fact (communicated to him by Ibnu'l-'Alqamí's nephew, Aḥmad ibnu'd-Daḥḥák) that, on the surrender of Baghdád, the *wazír* was presented by Naṣíru'd-Dín Ṭúsi to Hulágú, who, pleased with his appearance and address, took him into his favour and associated him with the Mongol resident, 'Alí Bahádur, in the government of the ruined metropolis, which, he argues, he would not have done if he had known him to have betrayed the master whose favour he had so long enjoyed. It must be borne in mind, however, that these two men, Ibnu'l-'Alqamí, the ex-*wazír* of the Caliph, and Naṣíru'd-Dín Ṭúsi, who, for all his ethical and religious treatises, betrayed his Isma'ílí hosts and fellow-countrymen and helped to compass the Caliph's death to gain the favour of a bloodthirsty and savage heathen like Hulágú, both belonged to the sect of the Shí'a, as did also the worthy author of the *Kitábu'l-Fakhri*; and for my part, I fear that the fact reported by the latter must probably be interpreted in quite the opposite way to that which he has adopted. It would, at any rate, thoroughly accord with all that we know of the Mongols, and particularly of Hulágú, to suppose that Ibnu'l-'Alqamí, seduced by fair promises and blinded by a religious fanaticism which preferred (as is not unfrequently the

case) a heathen to a heretic, and possibly acting in conjunction with his co-religionist Naṣīru'd-Dīn Ṭūsī, now exalted to the rank of Hulāgu's *wazīr*, betrayed Baghdād and the Caliph into the hands of the Mongols, who, as usual, showed him favour until their object was completely achieved and they had made all the use of him they could, and then got rid of him as quickly as possible. This conjecture is, I think, supported by the fact that he died in May, 1258, only three months after his master, whom he is accused of having betrayed. Yet the matter is doubtful, and will, in all probability, never now be certainly cleared up, so let him who will not follow Ibnu'ṭ-Tīqīql in praying that God may be merciful to him at least refrain from the curses showered upon him by the author of the *Tabaqāt-i-Nāsrī*, who shows a far greater fanaticism for the Sunnī cause than does Ibnu'ṭ-Tīqīql (a historian of extraordinary sense, moderation, and good feeling) for the Shī'a.

The account of the Caliph al-Musta'sim's character with which the *Kitābu'l-Fakhrī* concludes leaves us with the impression of an amiable but weak ruler, ill-fitted to grapple with the fearful peril which overshadowed all his days ere it finally overwhelmed him. He was attentive to his religious duties, gentle, continent in word and deed, a good scholar and calligraphist, devoted to his books, and very considerate towards his attendants, but, on the other hand, timid in action, undecided in judgement, and ignorant of statecraft. He refused to follow the evil custom generally followed by his predecessors of keeping his sons and other nearer male relatives in confinement, lest they should conspire against him or seek to usurp his place, and on one occasion, when a young servant had fallen asleep on the ground beside him while he was reading in his library, and in his sleep had rolled on to the carpet specially spread for him, and even put his feet on the cushion against which he was leaning, he signed to the librarian to wait till he had left the room, and then to wake the lad, lest he should be overcome with fear and confusion on account of

what he had done. In love of books and encouragement of men of letters the *wazír* Ibnu'l-'Alqamí was not behind his master : his library comprised ten thousand volumes, including many rare and precious works, and many authors and poets dedicated their works to him. He was also, according to Ibnu't-Ṭīqīqī, from whom all these particulars are derived, not only liberal, but quite devoid of the love of wealth.

Like the author of the *Ṭabaqāt-i-Nāṣirī*, I should have preferred to end this volume of mine, so far as the historical portion of it is concerned, with some event less lamentable than this, the supreme catastrophe of Islám and of the Arabo-Persian civilisation of the 'Abbásid Caliphate. But here is the natural point at which to interrupt my *Literary History of Persia* : a history which I hope some day to continue in another volume, or in other volumes, down to our own times. But, so far as this volume is concerned, it remains only for me to discuss in two concluding chapters the literature of the period which I have just attempted to sketch in outline ; a period, roughly speaking, which comprises the first fifty or sixty years of the thirteenth century of our era.



## CHAPTER VIII

### WRITERS OF THE EARLIER MONGOL PERIOD

(A.H. 600-660=A.D. 1203-1262)

IN this chapter I propose to speak of the principal writers of the period described in the last, leaving only the Persian poets, concerning at least three of whom there is a good deal to be said, for the concluding chapter of this volume. These writers may be divided into three classes, viz. (1) those of Persian birth who wrote exclusively or chiefly in Persian; (2) those of Persian birth who wrote exclusively or chiefly in Arabic; and (3) non-Persian authors who wrote in Arabic, but who, either because of some special connection with Persia or Persian topics, or because of their influence and importance in the world of Islâm generally, cannot be altogether passed over even in a book treating primarily of the Literary History of Persia only. Practically, however, it will be more convenient to ignore this distinction, and to consider them together, class by class, according to the subject on which they wrote, without regard to the language which they employed, since at this time the Arabic language was still generally used in Persia as the language of culture, learning, and science, and only fell from this position with the fall of the Caliphate and the destruction of Baghdád, the metropolis of Islâm.

Let us begin with the historians, biographers, and geo-

graphers, to the most important of whom we have already had frequent occasion to refer. Foremost amongst these, and, indeed, amongst the chroniclers of all time and all lands, is 'Izzu'd-Dīn ibnu'l-Athīr al-Jazarī (that is, a native of Jazīratu'bni 'Umar, near Mosul), the author of the great chronicle known as *al-Ibnu'l-Athīr. Kāmil* ("the Perfect" or "Complete"), which contains the history of the world, as known to the Muslims of that period, from the earliest times down to the year A.H. 628 (= A.D. 1230-31). The biographer Ibn Khallikān, who visited him at Aleppo in November, A.D. 1229, speaks of him in the highest terms, praising equally his modesty and his learning. As this biographical notice can be read by all in de Slane's translation (vol. ii, pp. 288-290), I shall refrain from citing it here, and will only add that he was born in May, A.D. 1160, and died in the same month of A.D. 1233. His great work, the "Perfect" Chronicle, was published in its entirety by Tornberg at Leyden in 1851-76 in fourteen volumes, and at Bulāq in A.H. 1290-1303 (= A.D. 1873-86), in twelve volumes. Unfortunately the Egyptian edition, which alone can be easily obtained now, has no index, so that its utility is considerably impaired; a serious matter in a book of reference indispensable to the student of Muhammadan history. Besides this great chronicle, Ibnu'l-Athīr wrote a history of the most eminent Companions of the Prophet, entitled *Usdu'l-Ghāba* ("Lions of the Thicket"), published at Cairo in five volumes in A.H. 1280 (A.D. 1863-64); a revised abridgement of the *Ansāb*, or "Genealogies," of as-Sam'ānī, unpublished; and a history of the Atābeks of Mosul, printed in full in vol. ii of the *Recueil des historiens arabes des croisades*.

Another general historian of merit who belongs to this period, and who, like Ibnu'l-Athīr, wrote in Arabic, is the Jacobite Christian Yuhannā Abu'l-Faraj, better known as Barhebræus (*Ibnu'l-'Ibrī*, i.e., "the son of the Jew," his father Ahrūn, or Aaron, having been converted from Judaism to

Christianity), or by the name Gregorius, which he assumed in A D 1246, when he was made Bishop of Gubos, near Malāṭīyya. He was born at that town in A D 1226, fled with his father, who was a physician, from the terror of the advancing Mongols, to Antioch in 1243, and thence visited Tripoli. In 1252 he was promoted to the see of Aleppo, and in 1264 he was elected Mafriyān, or Catholicus, of the Eastern Jacobites, during which period he resided alternately at Mosul and in Ādharbayjān (Tabriz and Marāgha), in the north-west of Persia. He died at the last-mentioned place on July 30, A D 1286. His history, the *Mukhtasaru Ta'rikhi 'd-Duwal* ("Abridgement of the History of Dynasties"), was originally written in Syriac, and the Arabic version was made towards the end of his life at the request of certain Muslims of note. It was published by Pococke with a Latin translation at Oxford in A D 1663, a German translation appeared in A D 1783, and a new and excellent edition by the Jesuit Sālihānī was printed at Beyrout in A D 1890. This last, which comprises 630 pages, contains, besides the text, a short life of the author, a full index of names, and useful chronological tables. The history treats of ten dynasties, viz (1) the Patriarchs (*al Awliyā*) from the time of Adam, (2) the Judges of Israel, (3) the Kings of Israel, (4) the Chaldeans, (5) the "Magrins," i.e. the Persian Kings from the mythical Gayūmarth down to the last Darius, who was defeated and killed by Alexander the Great, (6) the ancient or "idolatrous" Greeks, (7) the Kings of the "Franks," by which term he means the Romans, (8) the Byzantine or "Christian" Greeks, (9) the Muslims, (10) the Mongols, whose history is carried down to the accession of Arghūn in A D 1284. A very interesting account of Barhebræus and his times is given by Professor Noldeke in his *Sketches from Eastern History* (pp 236-256 of the English translation of Mr John Sutherland Black), and to this we refer such as desire further information about his life and work.

Of the general historians who wrote in Persian during this period, the most notable is, perhaps, Minháj-i-Siráj of Júzján, near Balkh, the author of the Tabaqát-i-Nāṣiri. Minháj-i-Siráj. which I have several times had occasion to cite in the preceding chapter. He was born about A.D. 1193, and, like his father and grandfather, was originally in the service of the House of Ghúr. In A.D. 1226 he came to India, and attached himself first to Sulṭán Nāṣiru'd-Dín Qubácha, but when, about a year later, this prince was overthrown by Shamsu'd-Dín Íltatmish, he passed into the service of the conqueror, to whose son, Nāṣiru'd-Dín Maḥmúd Sháh, he dedicated his history, which he completed in September, A.D. 1260. Further particulars of his life are given in Rieu's *Persian Catalogue*, pp. 72-3, and in Sir H. M. Elliot's *History of India*, vol. ii, pp. 260-1. His history is divided into twenty-three sections, beginning with the Patriarchs and Prophets, and ending with the Mongol Invasion, concerning which he gives many interesting particulars not to be found elsewhere. Part of the work has been published by Captain Nassau Lees and translated by Major Raverty in the *Bibliotheca Indica*. The published portion of the text unfortunately comprises only those dynasties which were connected with India, and omits entirely the sections dealing with the Táhirís, Šaffáris, Sámánís, Daylamís (House of Buwayh), Seljúqs, Khwárazmsháhs and other dynasties of much greater interest to the student of Persian history. Towards the end of the book is given a very curious Arabic *qaṣída* ascribed to Yaḥyá A'qab, one of the disciples of 'Alī ibn Abī Ṭálib, the Prophet's cousin and son-in-law, foretelling the calamities of the Mongol Invasion. This poem, with a Persian prose translation, occurs on pp. 439-443 of the printed text.

One other general history composed during this period deserves, perhaps, a passing mention from the fact that it was one of the earliest Arabic chronicles published in Europe. This is the *Kitábu'l-Majmú'í'l-Mubárak* of Jirjís. (or 'Abdu'lláh)

b Abi'l-Yásir b Abi'l Mák'ím al Makín b al-'Amíd, whercof the text, accompanied by a Latin translation, was printed at Leyden in A.D. 1625, by the learned Dutch Orientalist Erpenius (Thomas van Erpe), with the title *Historia Saracenica, arabice olim exarata a Georgio El macino et latine reddita opera Th Erpenii*. An English translation by Purchas appeared in the following year, and a French translation by Vattier in 1657, so that this book, with the later chronicle of Abu'l Fidá, Prince of Hamát (born A.D. 1273, died A.D. 1331), was for a long while the chief Arabic source for the history of Islám accessible to European scholars. On this ground only is it mentioned here, for the author, who was born in A.D. 1205 and died in A.D. 1273, was an Egyptian Christian, not connected in any way with Persia.

We pass now to those historians and biographers who treated of a particular dynasty, monarch, period, province, town, or class, including those who wrote biographical dictionaries. In the chapter treating of the House of Subuktigin or Dynasty of Ghazna, we repeatedly had occasion to refer to al 'Utbi's *Ta'rikhu'l-Yamini*, or history of Sultán Mahinud Yaminu'd Dawla of Ghazna.

This book, originally written in Arabic, was in the period now under discussion translated into Persian by Abu'sh-Sharaf Násih of Jurbádhaqán, or, to give it its Persian name, Gulpáyagán, a place situated between Isfahán and Hamadán. The translation, as shown by Rieu, who gives copious references to the literature bearing on this subject (*Persian Catalogue*, pp. 157-8), was made about A.D. 1205-10, and is represented in the British Museum by a fine old manuscript transcribed in A.D. 1266. A lithographed edition was published at Tíhrán in A.H. 1272 (= A.D. 1855-56), and this Persian translation of al 'Utbi's work has itself been translated into Turkish by Dervish Hasan, and into English by the Rev. James Reyeolds. The relation between it and its Arabic original has been carefully studied by Professor Noldeke.

in vol. xxiii of the *Sitzungsberichte der Kaiserlichen Akademie* (Vienna, 1857, pp. 15-102). He points out (p. 76) that the Persian version is, save for the letters, documents, and poems cited in the original Arabic from al-'Utbí's work, of the freest kind, the translator's object being not so much to produce an accurate rendering as a rhetorical imitation of his original; hence he considers himself at liberty to change, omit, and add as much as he pleases.

Of the House of Seljúq, the dynasty which succeeded the House of Ghazna, there also exists an important monograph in Arabic, of which the third and last recension (that now rendered accessible to scholars in Houtsma's excellent edition) dates from this time. The history in question, which has been frequently referred to in the chapters of this book treating of the Seljúq period, was originally composed in Persian by the Minister Anúshirwán b. Khálid, who died, according to the '*Uyūnu'l-Akhhár*,<sup>1</sup> in A.H. 532 (= A.D. 1137-38). It was afterwards translated into Arabic, with considerable amplifications and additions, by 'Imádu'd-Dín al-Kátib al-Işfahání in A.D. 1183; and this translation was edited in an abridged and simplified form in A.D. 1226 by al-Fath b. 'Alí b. Muḥammad al-Bundárl. The relations of these recensions to one another are fully discussed by Houtsma in the illuminating Preface which he has prefixed to his edition of the last of them, that of al-Bundárl, which, as he points out, exists in two recensions, a longer one represented by the Oxford MS., and a shorter one represented by the Paris Codex. To al-Bundárl we are also indebted for an Arabic prose epitome of the *Sháhnáma* of Firdawsl, of which an excellent manuscript (Qq. 46 of the Burckhardt Collection) is preserved in the Cambridge University Library. Professor Nöldeke, on p. 77 of his *Iranisches Nationalepos*, has called attention to the possible importance of this work as an

<sup>1</sup> F. 126<sup>a</sup> of the Cambridge manuscript marked Add. 2,922.

aid to the reconstruction of a more correct text of the *Shihraz*.

Amongst the histories of particular dynasties composed in this period, a very high place must be assigned to one which has been largely used in the last chapter, *Imtāz al-Lu'gha* the Persian *Tārikh-i-Juwaynī*, i.e. "History of the World Conqueror" (i.e. Chingiz Khān), of 'Alī Malik-i-Juwaynī. The importance of this book has been sufficiently explained, and the chief sources of its author have been sufficiently referred to already. That edition of this work has ever been published, in spite of the excellent materials for such which exist, especially in the Bibliothèque Nationale at Paris, is not less than a scandal which is one of the chief causes of our regret. It consists of three volumes or parts, of which the first contains the genealogy and history of the Mongols and the conquests of Chingiz Khān, the second of the Khān of Ilkhan and the third of the Annals or history of Artakhsil Khān, and of Hulā'u's campaign against the Mamluks, who made use of this book in compiling his *History of the World*, by I think, as I have seen on the title, who certainly were compelled him to speak with civility of the Sarbatā who were his misfortune to serve.

Shihab'ud Dīn Muḥammad b. Abū 'Adās Nāṣirī (i.e. of Nāṣir, in Khirāsān), the secretary and biographer of the gallant Jalāl'ud Dīn Khwāzandshāh, next claims our attention. His memoirs of this celebrated prince, like the work last mentioned, have been repeatedly referred to in the last chapter, and are accessible in the Arabic text and French translation published by M. H. Adās (Paris, 1895). They were written in A.H. 639 (= A.D. 1241-42), some ten years after the death of Jalāl'ud Dīn, with whom the author was closely associated throughout the greater part of

\* See my article on the contents of this history and the materials for a new edition in the *JRHS*, 17 January, 1894.

his adventurous career, and their interest and importance are well indicated by M. Houdas in the Preface which he has prefixed to his translation, from which we may cite a few of the most salient paragraphs.

*"Aussi, sauf de rares moments qu'il consacra à remplir des missions de confiance, En-Nesawi ne quitta point Djelâl ed-Dîn pendant la plus grande partie de son règne, et il était encore auprès de lui la veille du jour où ce prince allait dans sa fuite succomber sous le poignard d'un Kurde sauvage. Non seulement il a assisté à la plupart des événements qu'il raconte, mais le plus souvent il y a pris personnellement une part plus ou moins active, aussi peut-on dire jusqu'à un certain point que sa ' Vie de Mankobirtli ' constitue de véritables mémoires.*

*"Grâce à la confiance dont l'honorait le sultan, grâce aussi à ses relations intimes avec les plus hauts personnages de l'empire, En-Nesawi a pu voir les choses autrement qu'un spectateur ordinaire ; il lui a été loisible d'en pénétrer les causes ou d'en démêler les origines. Et, comme il ne composa son ouvrage que dix ans après la mort de son maître, on comprend qu'il ait pu parler en toute franchise sur tous les sujets qu'il traitait. On sent du reste dans son récit que, si parfois il exprime ses critiques avec une certaine réserve, c'est qu'il ne veut pas être accusé d'ingratitude envers celui à qui il dut toute sa fortune. Peut-être aussi avait-il encore à cette époque à ménager la réputation de quelques-uns de ses amis quoique, sous ce rapport, il ne semble pas cacher ses vrais sentiments. Dans tous les cas la modération même dont il use est un gage de sa sincérité.*

*"Non content de décrire ce qu'il a vu ou de rapporter ce qu'il a entendu dire, En-Nesawi apprécie les événements dont il parle : il en recherche les causes et en tire des renseignements souvent curieux si on se reporte à ces époques lointaines. Il semble que, tout en admirant le Kâmil d'Ibn El-Athîr, il sente la sécheresse un peu trop marquée de cette chronique et qu'il ait voulu montrer, pour sa part, qu'on pouvait employer une forme plus attachante, où la curiosité de l'esprit trouvait sa satisfaction et où la raison rencontrait un aliment qui lui convenait.*

*"En-Nesawi manie la langue arabe avec beaucoup d'élégance ; néanmoins on sent dans son style l'influence persane. . . ."*

To this excellent appreciation of the man and his book it is unnecessary to add anything more in this place.

We come now to biographers, amongst whom Ibn Khallikân



holds the highest place, not only amongst his contemporaries, but amongst all Muslim writers. His celebrated work the *Wafayātu'l-A'yân* ("Obituaries of Men of Note"), Ibn Khallikān. begun at Cairo in A.D. 1256 and completed on January 4, 1274, is one of the first books of reference which the young Orientalist should seek to acquire. The text was lithographed by Wustensfeld in 1835-43, and has since been printed at least twice in Egypt, while it is accessible to the English reader in the Baron MacGuckin de Slane's translation (4 vols., London, 1843-71). The author, a scion of the great Barmecides, or House of Barmak, was born at Arbela in September, 1211, but from the age of eighteen onwards resided chiefly in Aleppo, Damascus, Cairo, and Alexandria, where he held several important scholastic and judicial posts, and finally died in October, 1282. Later supplements to his great biographical dictionary were written by al-Muwaffaq Faḍlu'llāh aṣ-Ṣaḳā'ī (down to A.D. 1325), and Ibn Shākir (died A.D. 1362), and it was translated into Persian by Yūsuf b. Ahmad b. Muḥammad b. 'Uthmān in A.D. 1490, and again by Kabīr b. Uways b. Muhammad al-Latīfī in the reign of the Ottoman Sultān Selīm (A.D. 1512-19).

Coming now to biographers of special classes or professions, we have to mention two important works in Arabic and one in Persian which belong to this period, to wit, Biographers of special classes. al-Qiftī's *Notices of the Philosophers*, Ibn Abī Uṣaybī'a's *Lives of the Physicians* and 'Awfī's *Biographies of Persian Poets* entitled "The Marrow of Understandings" (*Lubābu'l-Albāb*). All these either have been published or are in process of publication, al-Qiftī by Dr. Julius Lippert (Leipzig, 1903), Ibn Abī Uṣaybī'a by A. Muller (Königsberg, 1884), and the *Lubāb*, of which one volume was published in 1903, while the other is still in the press, by myself. Let us consider them in the above order.

Jamālu'd-Dīn Abū'l-Ḥasan 'Alī b. Yūsuf al-Qiftī was born at Qift, in Upper Egypt, in A.D. 1172. His paternal ancestors

came originally from Kúfa, while his mother belonged to the great Arab tribe of Qudá'a. He studied with ardour in Cairo and Qift till he reached the age of fifteen, when his father Yúsuf was appointed by Saladin (Ṣalāḥu'd-Dīn) to a high judicial post in Jerusalem, whither the family transferred their residence. About A.D. 1201 our author's father, Yúsuf, went to Ḥarrán, celebrated even in the early 'Abbásid period as the centre of Greek philosophic culture in Asia, and hence called Hellenopolis, where he became *wazír* to al-Malik al-Ashraf. Thence, after performing the pilgrimage to Mecca, he retired to Yemen, where he ultimately died in A.D. 1227. His son, our author, meanwhile had gone to Aleppo, where he was placed in charge of the Ministry of Finance, and received the title of al-Qáḍi'l-Akram. He seems to have been not only an upright and capable servant of the State and a diligent seeker after knowledge, but a ready helper and patron of men of learning, the geographer Yáqút, driven westwards from Khurásán, as we have seen, before the Mongol Invasion, being one of those to whom he extended hospitality and protection. Though desiring above all things leisure to pursue his studies, he was obliged in A.D. 1236 to accept office for the third time, and it was as Wazír to al-Malik al-'Azíz that he died twelve years later, in December, 1248. Fuller details of his life, mostly derived from Yáqút's *Mu'jamu'l-Udabá* (of which an edition is now being prepared by Professor Margoliouth, of Oxford, for publication in the E. J. W. Gibb Memorial Series), will be found in the interesting and sympathetic Introduction which Dr. Lippert has prefixed to his edition of the *Ta'rikhu'l-Ḥukamá*, and in which he is summed up as "an Arabian Wilhelm von Humboldt." He wrote much, and Yáqút, who predeceased him by nearly twenty years, enumerates the titles of about a score of his works, nearly all of which, unfortunately, appear to be lost, destroyed, as A. Müller supposes, by the Mongols when they sacked Aleppo in A.D. 1260. Even the *Ta'rikhu'l-Ḥukamá*, in the

form wherein it now exists, is, in the opinion of its learned editor, Dr. Lippert, only an abridgement of the original. The . . . , contains 414 biographies . . . ticians, and astronomers belonging to all periods of the world's history from the earliest times down to the author's own days, and is rich in materials of great importance for the study of the history of Philosophy. It has been freely used by several contemporary and later writers, notably Ibn Abī Uṣaybi'a, Barhebræus, and Abu'l-Fidā. The arrangement of the biographies is alphabetical, not chronological.

Ibn Abī Uṣaybi'a, the author of the *Ṭabaqdtu'l-Hukamd*, or "Classes of Physicians," was born at Damascus in A.D. 1203, studied medicine there and at Cairo, and died in his native city in January, 1270. His father, like himself, practised the healing art, being, to speak more precisely, an oculist. The son numbered amongst his teachers the celebrated physician and botanist Ibn Bayṭār, and was for a time director of a hospital founded at Cairo by the great Saladin (Ṣalāḥu'd-Dīn). His book was published by A. Muller at Königsberg in A.D. 1884, and at Cairo in 1882, and a fine old manuscript of it, transcribed in A.H. 690 (= A.D. 1291), is included amongst the Schefer MSS. now preserved in the Bibliothèque Nationale at Paris. Wüstenfeld's useful little *Geschichte der Arabischen Aerzte und Naturforscher* (Göttingen, 1840) is chiefly founded upon the work of Ibn Abī Uṣaybi'a.

Muḥammad 'Awfī, the author of the often-cited *Lubābu'l-Albāb*, and also of an immense collection of anecdotes entitled *Ḥawāṣi'u'l-Hikāyāt wa Lawāmi'u'r-Riwayāt*, next claims our attention. He derived his *nisba* of 'Awfī, as he himself tells us in a passage which occurs in vol. i of the latter work, from 'Abdu'r-Raḥmān b. 'Awf, one of the most eminent of the Companions of the Prophet, from whom he professed to be descended. His

Muḥammad  
'Awfī.

earlier life was chiefly passed in Khurásán and Transoxiana, especially in Bukhárá, whence he presently made his way to India, and attached himself to the court of Sulṭán Naṣīru'd-Dīn Qubácha, to whose *Wazlr*, 'Aynu'l-Mulk Ḥusayn al-Ash'arī, he dedicated his biography of Persian poets, the *Lubábu'l-Albáb*. When in April, 1228, the above-mentioned prince lost his kingdom and his life at the fall of the fortress of Bhakar, 'Awfī, like the historian Minháj-i-Siráj, of whom we have already spoken, passed into the service of the conqueror, Shamsu'd-Dīn Iltutmish, to whom he dedicated his *Ḥikdyát*. This, with a few additional particulars as to the dates when he visited different towns and the eminent poets and other persons with whom he was acquainted, is practically all that is known of his life. As to his works, the *Ḥikdyát* still remains unpublished, though manuscripts of it are not rare, a particularly fine old copy which formerly belonged to Sir William Jones and is now in the Library of the India Office (W. 79) being specially deserving of mention. This vast compilation of anecdotes of very unequal worth is divided into four parts, each comprising twenty-five chapters, each of which in turn contains a number of stories illustrating the subject to which the chapter is devoted. The style is very simple and straightforward, in which particular it offers a forcible contrast to 'Awfī's earlier and more important work, the *Lubábu'l-Albáb*. This latter—"the oldest Biography of Persian Poets," as Nathaniel Bland called it in his classical description of one of the only two manuscripts of it known to exist in Europe<sup>\*</sup>—was largely used by Ethé in the compila-

<sup>\*</sup> Bland's article appeared in vol. ix of the *J.R.A.S.* in 1848. The MS. which he described was lent to him by his friend, John Bardon Elliott, and on his death was sold amongst his own books to Lord Crawford of Balcarres, whose son, the present Lord Crawford, sold it in 1901, together with his other Oriental MSS., to Mrs. Rylands of Manchester, by whom it was placed in the John Rylands Library in that city. The other manuscript known to exist in Europe forms part of the Sprenger Collection in the Berlin Library, and belonged formerly to the King of Oude. Both of these MSS. I used in preparing my edition, of which

tion of numerous and excellent monographs on the early Persian poets, but has otherwise been almost inaccessible to scholars until the publication of my edition, of which one volume appeared in 1903, while the other is nearly complete and should appear in the course of 1906. It is, on account of its antiquity, and the large number of otherwise unknown or almost unknown poets whose biographies it gives, a work of capital importance for the history of Persian Literature, but in many ways it is disappointing, since the notices of most of the poets are as devoid of any precise dates or details of interest as they are inflated with turgid rhetoric and silly word plays, the selection of poems is often bad and tasteless, and, while several poets of great merit, such as Nâsir i-Khusraw and 'Umar Khayyâm, are entirely omitted, many mediocrities, especially towards the end of vol 1, where the author treats of his contemporaries at the Court of Sultan Nâsir u'd-Dîn Qubâcha, are noticed in exaggerated terms of praise in articles of quite unnecessary length. Yet, in spite of these defects, the work, containing as it does notices of nearly three hundred Persian poets who flourished before Sa'dî had made his reputation, is of the very first importance, and, when properly exploited, will add enormously to our knowledge of this early period of Persian Literature. Yet it is hard to avoid a certain feeling of annoyance and irritation when one reflects how easily the author, with the means at his disposal, could have made it far more interesting and valuable.

We come now to local histories, of which the most important composed in Persian during this period is the History of Tabaristân of Muhammad b al-Hasan b Isfandiyyâr. We know little of the author save what he himself incidentally tells us in the pages of his book,

Local histories  
 Ibn Isfandiyyâr  
 vol 11 was published first in 1903, while vol 1 is now (April 1906) nearly completed. At least one other MS must exist in Persia, for the work was largely used by the late Rida qulî Khan in the compilation of his *Majma ul Fusul* lithographed at Tîhran in A.D. 1878.

which represents him as returning from Baghdád to Ray in A.H. 606 (= A.D. 1209-1210), and finding there in the Library of King Rustam b. Shahriyár the Arabic history of Ṭabaristán composed by al-Yazdádí in the time of Qábús b. Washmgír (A.D. 976-1012); on this he based his own Persian work. Shortly afterwards he was obliged to return to Ámul, whence he went to Khwárazm, at that time, as he says, a most flourishing city and a meeting-place of men of learning. Here he remained at least five years, and discovered other materials germane to his subject which he incorporated in his book, on which he was still engaged in A.H. 613 (= A.D. 1216-17). His subsequent history is unknown, and we cannot say whether or no he perished in the sack of Khwárazm by the Mongols in A.D. 1220, or whether he had previously returned to his home in Mázandarán. Of his book not much need be said, since its value can be judged from the abridged translation of it which I published as the second volume of the E. J. W. Gibb Memorial Series. It contains a great deal of legendary matter in the earlier part, but much historical, biographical, and geographical information of value in the Muhammadan period, and in particular many details concerning persons of local celebrity, but of considerable general interest, notably poets who wrote verses in the dialect of Ṭabaristán, which seems at that time to have been extensively cultivated as a literary vehicle. Ibn Isfandiyár's chronicle is naturally brought to an end with the death of Rustam b. Ardashír in A.H. 606 (= A.D. 1209-10), but a later hand has carried on the record as far as A.H. 750 (= A.D. 1349-50).

Local histories of the type of Ibn Isfandiyár's work are numerous, and constitute a well-defined division of Persian

Literature. We have, for example, such local  
ad-Dubaythí. histories of Iṣfahán, Shíráz, Yazd, Qum, Herát, Sístán, Shushtar, &c., besides several others of Ṭabaristán. Of these last several were published by Dorn, but in general this class of works exists only in manuscript, though a few have

been lithographed in the East. But there is another kind of local history which may more accurately be described as a local Dictionary of Biography, treating, generally in alphabetical order, of the eminent men produced by a particular town or province. Such a book was composed on the learned men of Baghdád by Ibnu'l-Khaṭīb (b. A.D. 1002, d. 1071) in Arabic in fourteen volumes, and at the period of which we are now speaking a Supplement to this, also in Arabic, was written by Abú 'Abdilláh Muhammad ad-Dubaythí, who died in A.D. 1239. This book does not, so far as is known, exist in its entirety; there is a portion of it at Paris, and what I believe to be another portion in the Cambridge Library. This last is on the cover ascribed to Ibnu'l-Khaṭīb, but as he died, as stated above, in A.D. 1071, and as the volume contains matter referring to the year A.H. 615 (= A.D. 1218-19), it evidently cannot be his work, but rather the Supplement. As this volume, which is of considerable size, contains only a portion of one letter (*'ayn*) of the alphabet, the work must have been of a very extensive character.

We next come to books of Geography and Travel, of which I will here mention only three, all written in Arabic. The most important of these, to which I have already referred in the last chapter, is the great Geographical Dictionary of Yáqút, entitled *Mu'jamu'l-Buldan*, published by Wüstenfeld in six volumes (1866-71). Yáqút b. 'Abdilláh, born in A.D. 1179 of Greek parents, and hence called "ar-Rúmlí," was enslaved in boyhood, and passed into the possession of a merchant of Ḥamát, whence he took the *nisba* of al-Ḥamawí. He received an excellent education and travelled widely, his journeys extending south-east as far as the Island of Kísh in the Persian Gulf, and north-east to Khurásán and Merv, where, as we have seen, he was busily at work in the splendid libraries which then graced that city when the terrible Mongol Invasion drove him in headlong flight to Mosul. There, in the spring of A.D. 1224, he completed his

Geographies  
and Travels.

Yáqút.

great work, the *Mu'jamu'l-Bulddn*, a most precious book of reference for all that concerns the geography and much that touches the history of Western Asia, accessible, so far as the Persian part is concerned, to non-Orientalists in M. Barbier de Meynard's *Dictionnaire Géographique, historique et littéraire de la Perse et des contrées adjacentes* (Paris, 1871). He is also the author of two other geographical works, the *Marāsidu'l-Ittilā'* (edited by Juynboll at Leyden, 1850-64), and the *Mushtarik*, which treats of different places having the same name, edited by the indefatigable Wüstenfeld at Göttingen in 1846. Besides these he composed a Dictionary of Learned Men, entitled *Mu'jamu'l-Udabā'*, of which a portion is to be edited by Professor D. S. Margoliouth in the E. J. W. Gibb Memorial Series; and a work on Genealogies. A good and sympathetic appreciation of Yāqūt is given by Von Kremer in his charming *Culturgeschichte des Orients*, vol. ii, pp. 433-6.

Another geographer and cosmographer of a less scientific type is Zakariyyā b. Muḥammad b. Maḥmūd al-Qazwīnī,

the author of two works (both published by al-Qazwīnī.

Wüstenfeld in 1848-49). One of these is entitled '*Ajd'ibu'l-Makhluqāt* ("The Marvels of Creation," or, rather, "of created things"), and treats of the solar system, the stars and other heavenly bodies, and the animal, vegetable, and mineral kingdoms, and also contains a section on monsters and bogies of various kinds. The other is entitled *Athāru'l-Bilād* ("Monuments of the Lands"), and is a more or less systematic description of the chief towns and countries known to the Muhammadans at that period, arranged alphabetically under the Seven Climes, beginning with the First, which lies next the Equator, and ending with the Seventh, which includes the most northerly lands. The former of these two books is by far the more popular in the East, and manuscripts, often with miniatures, both of the original and still more of the Persian translation, are common. The latter, however, is in reality by far the more important and interesting, for not



only does it contain a great deal of useful geographical information, but also much valuable biographical material, including, under the towns to which they belonged, a great number of the Persian poets, such as Anwarī, 'Asjadī, Awhadu'd-Dīn of Kirmīn, Fakhrī of Gurgan, Farrukhī, Firdawsī, Jalāl-i-Tabīb, Jalāl-i-Khwārl, Khāqānī, Abū Tāhīr al-Khātunī, Mujīr of Baylaqān, Nāsir-i-Khusraw, Nidhāmī of Ganja, 'Umar-i-Khayyām, Abū Sa'īd b. Abī'l-Khayr, Sanā'ī, Shams-i-Tabrīzī, 'Unsurl, and Rashīdu'd-Dīn Watwat. The geographical information, too, though inferior in point of accuracy to that given by Yāqūt and the earlier geographers, is full of interesting and entertaining matter. It is rather curious that though there is no mention made of England, the account of the Sixth Clime includes an article on Ireland, with some account of whale-fishing, while a long notice is devoted to Rome. Under the Seventh Clime we find accounts of the ordeals by fire, by water, and by battle in vogue amongst the Franks, of witchcraft, witch-finding, and witch-burning, and of the Varangian Fiord. Indeed, I know few more readable and entertaining works in Arabic than this. Strictly speaking, it falls just outside the period with which this volume concludes, for the first edition was written in A D 1263, and the second, considerably enlarged and modified, in A D 1276. The author was born at Qazwīn, in Persia, in A D 1203, lived for a while at Damascus about A D 1232, was Qādī (Judge) of Wāsīt and Hilla under the last Caliph al Musta'sim, and died in A D 1283. His *'Ajā'ibu'l-Makhluqat* is dedicated to 'Atā Malik-i-Juwaynī, the author of the *Ta'rikh i-Jahan-gusha*.

A few words should be said about the traveller Ibn Jubayr, whose travels were published by the late Professor W. Wright at Leyden in 1852. He was a native of Granada, and enjoyed a considerable reputation not only as a scientific writer, but as a poet. He made three journeys to the East, performing on each occasion the Pilgrimage to

Mecca. He started on his first journey on February 4, 1183, and returned towards the end of April, 1185. His second journey, to which he was moved by the news of the capture of Jerusalem by Saladin (Ṣalāḥu'd-Dīn), began in April, 1189, and ended in the middle of September, 1190. His third journey was prompted by the death of his wife, to whom he was greatly attached, and led him first from Ceuta to Mecca, where he remained for some time, and thence to Jerusalem, Cairo, and Alexandria, at which last place he died on November 29, 1217. His first journey is that whereof he has left us a record.

Passing now to the Philosophers, the two chief ones of this period, of whom something has been already said in the last chapter, are Fakhru'd-Dīn Rāzī and Naṣīru'd-Dīn Ṭūsī. The former was born on February 7, 1149, studied in his native town, Ray, and at Marāgha, journeyed to Khwārazm and Transoxiana, and finally died at Herāt in A.D. 1209. His literary activity was prodigious: he wrote on the Exegesis of the Qur'ān, Dogma, Jurisprudence, Philosophy, Āstrōlōgŷ, History, and Rhetoric, and to all this added an Encyclopædia of the Sciences. Brockelmann (*Gesch. d. arab. Litt.*, vol. i, pp. 506-08) enumerates thirty-three of his works of which the whole or a portion still exists. One of his latest works is probably a treatise which he composed at Herāt in A.D. 1207 in reprobation of the pleasures of this world. One of his works on Astrology, dedicated to 'Alā'u'd-Dīn Khwārazmshāh, and hence entitled *al-Ikhtiyārātu'l-'Alā'iyya*, was originally composed in Persian, as was his Encyclopædia, composed for the same monarch in A.H. 574 (= A.D. 1178-79).

Of Naṣīru'd-Dīn Ṭūsī also mention has been made in the preceding chapter. He was born, as his *nisba* implies, at Ṭūs in A.D. 1200<sup>1</sup>; was for some while, as we have seen, though

<sup>1</sup> So Ibn Shākir. Brockelmann (vol. i, p. 508) says 1210, I know not on what authority.

much against his will, associated with the Assassins; and, on the surrender of Alamūt and Maymūn-Dīzh, passed into the service of Hulágú the Mongol, by whom he was held in high honour. Accompanying the Mongol army which destroyed Baghdád, he profited by the plunder of many libraries to enrich his own, which finally came to comprise, according to Ibn Shákir (*Fawá'id al-Wafá'id*, vol. II, p. 149), more than 400,000 volumes. He enjoyed enormous influence with his savage master Hulágú, who, before undertaking any enterprise, used to consult him as to whether or no the stars were favourable. On one occasion he saved the life of 'Alá'u'd-Dīn al-Juwaynī, the *Sáhib-Dīwán*, and a number of other persons under sentence of death, by playing on Hulágú's superstitions. In the building of the celebrated observatory at Marágha, begun in A.D. 1259, he was assisted by a number of men of learning, whose names he enumerates in the *Zīj-i-Ílkhánī*. He died at Baghdad in June, 1274. He was a most productive writer on religious, philosophical, mathematical, physical, and astronomical subjects, and no fewer than fifty-six of his works are enumerated by Brockelmann (vol. II, pp. 508-512). Most of them are, of course, in Arabic, which was still in his time the Latin of the Muhammadan East, and the language of science, but he also wrote a number of books in Persian, and even, as Ibn Shákir twice remarks in his biography in the *Fawá'id al-Wafá'id* (vol. II, p. 151), composed a great deal of poetry in that language. His prose works in Persian include the celebrated treatise on Ethics (the *Akhlaq-i-Nāṣiri*), the *Bist Báb dar ma'rifat-i-Usturláb* ("Twenty Chapters on the Science of the Astrolabe"), the *Risála-i-Si Fasl* ("Treatise in Thirty Chapters") on Astronomy and the Calendar, the celebrated *Zīj-i-Ílkhánī*, or almanac and astronomical tables composed for Hulágú Khán, a treatise on Mineralogy and precious stones, entitled *Tansūq-nāma-i-Ílkhánī*, and several other tracts on Philosophy, Astronomy, and Mathematics,

Nasir u d Din  
Tusi.

besides a treatise on Šúfi ethics entitled *Awāṣu'l-Ashráf*, and another on Geomancy. Of his Arabic works the *Tajridu'l-'Aqá'id* (on scholastic or religious Philosophy) is probably the most celebrated. For a fuller account of his works, see Brockelmann, the *Fawātu'l-Wafayát* of Ibn Shákir, and the *Majálisu'l-Mi'minín*, &c. The last-mentioned work quotes from Shahrázúrí's *History of the Philosophers* a very severe criticism of him, which declares, amongst other damaging statements, that his scientific reputation was less due to his actual attainments than to his violent temper and impatience of contradiction, which, taken in conjunction with the high favour he enjoyed at the Court of Hulágú, made it imprudent to criticise or disparage him. Of his Persian poems little seems to have survived to our time, and Ridá-qulí Khán in his immense Anthology, the *Majma'u'l-Fuṣahá* (vol. i, pp. 633-34), only cites of his verses six quatrains and a fragment of two couplets. It may be added that at p. 374 of the same volume he gives five quatrains of the earlier philosopher, Fakhru'd-Dín Rázi, of whom we have already spoken. Another astronomer whose name should at least be mentioned is al-Jaghminí of Khwárazm, who is generally believed to have died in A.D. 1221, though considerable uncertainty exists as to the period at which he flourished, and only one of his works, the *Mulakhkhaṣ*, seems to be preserved.)

Of a few other Arabic-writing authors of this period it is sufficient to mention the names. The Jewish philosopher and physician Maimonides (Abú 'Imrán Músá b. Maymún) of Cordova, who in later life was physician to Saladin (Ṣaláhu'd-Dín), and who died in A.D. 1204, is too great a name to be omitted, though he has no connection with Persia. Also from the Maghrib, or Western lands of Islám, was the Shaykh al-Búní. the Shaykh Muḥiyu'd-Dín al-Búní († A.D. 1225), one of the most celebrated and most prolific writers

on the Occult Sciences. From the West also (Malaga) came the botanist Ibnu'l-Baytār, who died at Damascus in A.D. 1248. Mention may also be made of al-Tifāshī, who wrote on Mineralogy, precious stones, and others matters connected with Natural Philosophy. Amongst the philologists of this period mention should be made of 'Izzu'd-Dīn Zanjānī, who died at Baghdād in A.D. 1257, and who was the author of a work on Arabic grammar, of which copies are extraordinarily common, Jamāl al-Qurashī, who translated into Persian the *Sahḥ*, the celebrated Arabic lexicon of al-Jawharī, Ibnu'l-Hājib (d. A.D. 1248), the author of the *Kāfiya* and the *Shāfiya*, two very well known Arabic grammars, al-Muṭarrizī, born in A.D. 1143, the year of az-Zamakhsharī's death, and known as "*Khalīfatū'z-Zamakhsharī*" ("the Lieutenant of az-Zamakhsharī"); and Diyā'u'd-Dīn Ibnu'l-Athīr, the brother of the great historian so often cited in these pages, who died at Baghdād in A.D. 1239, and wrote several works on Arabic philology, of which the *Kitābu'l-mathalī's-sā'ir* is perhaps the best known. A third brother, Majdu'd-Dīn Ibnu'l-Athīr (b. A.D. 1149, d. 1209), was a traditionist and theologian of some repute. Of greater importance is 'Abdu'llah b. 'Umar al-Bayḍāwī, a native of Fārs, who was for some time Qaḍī, or Judge, of Shirwāz, and who composed what is still the best known and most widely used commentary on the Qur'ān, as well as a rather dull little manual of history, in Persian, entitled *Nidhāmu't-Tawarikh*. To this period also belongs one of the greatest calligraphers the East has ever produced, namely, Yāqūt, called al-Musta'ṣimī because he was in the service of the unhappy Caliph whose fate was described in the last chapter. In the

Ibnu'l Baytār

al Tifāshī.

Izzu d Din  
Zanjānī.Jamāl al  
Qurashī.

Ibnu'l-Hajib

al Muṭarrizī.

Diyā u d Din  
ibnu'l AthīrMajdu d Din  
ibnu'l Athīr

al-Bayḍāwī.

Yāqūt al  
Mustaṣimī

notice consecrated to him in Mīrzá Ḥabīb's excellent *Khatt u Khattātān* ("Calligraphy and Calligraphers," Constantinople, A.H. 1306, pp. 51-53) mention is made of three copies of the Qur'ān in his handwriting preserved in the Ottoman capital; one, dated A.H. 584 (= A.D. 1188-89), in the Mausoleum of Sulṭān Selīm; another, dated A.H. 654 (= A.D. 1256), in Saint Sophia; and a third, dated A.H. 662 (= A.D. 1263-64), in the Ḥamīdiyya Mausoleum. For a copy of the *Shifā* of Avicenna made, it is stated, for Muḥammad Tughluq, King of Delhi (but this seems to involve an anachronism), he is said to have received 200,000 *mithqāls* of gold. He died A.H. 667 (= A.D. 1268-69), according to a chronogram in verse given by Mīrzá Ḥabīb, but according to Brockelmann (vol. i, p. 353) in A.H. 698 (= A.D. 1298-99). He and his predecessors Ibn Muqla and Ibnu'l-Bawwāb are reckoned the three calligraphers to whom the Arabic script is most deeply indebted. Another writer unpleasantly familiar to Persian school-children is Abū Naṣr-i-Farāhī, the author of a rhymed Arabic-Persian vocabulary still widely used in Persian schools, and of a rhymed treatise in Arabic on Ḥanafite Jurisprudence. He died in A.D. 1242. Much more important is the very rare treatise on Persian Prosody known as the *Mu'ajjam fi Ma'āyiri Ash'dri'l-'Ajam*, composed by Shams-i-Qays in Shīrāz for the Atābek Abū Bakr b. Sa'd-i-Zangī (A.D. 1226-60), chiefly celebrated as the patron of the great poet Sa'dī. This valuable work, represented in Europe, so far as I know, only by the British Museum MS. Or. 2,814 (though Dr. Paul Horn discovered the existence of two manuscripts at Constantinople), is now being printed at Beyrout for the E. J. W. Gibb Memorial Series. The book is remarkable for the large number of citations from early and sometimes almost unknown Persian poets (including many *Fahlawiyyāt* or dialect-poems) which it contains. Of the author little is known beyond what Rieu

(*Persian Supplement*, pp 123-25) has gleaned from this work. He was probably a native of Khurásán or Transoxiana, and was involved in the rout of the troops of Khwárazm by the Mongols before the fortress of Farzín in the summer or A.D. 1220. Another book of this period which ought not to be passed over in silence is the Persian translation of the *Marzubán-náma*, originally written in the dialect of Tabaristán by Marzubán-i-Rustam-i-Sharwín, author of a poem called the *Niki-náma* in the same dialect, and dedicated to Shamsu'l-Ma'all Qabús b. Washmgír (A.D. 976-1012), and turned into the ordinary literary language of Persia about A.D. 1210-15 by Sa'd of Waráwln.\*

We come now to a much more important group of writers, the great Súfis and Mystics of this period, amongst whom are included some of the most celebrated names in this branch of thought and literature, including two of Arabian race, whose singular eminence makes it very doubtful whether the once popular view, that Súfism is essentially an Aryan reaction against the cold formalism of a Semitic religion, can be regarded as tenable. These two Egyptian mystical poet, and 'Arabí, the illustrious theosophist of Andalusia. Besides these we have to speak of the two Najmu'd-Díns, called respectively *Kubrâ* and *Dâya*, *Shaykh Rúzbihân*, and *Shaykh Shihâbu'd-Dín 'Umar Suhrawardî*. A few words may also be devoted to *Sadru'd-Dín of Qonya* (Iconium), the most notable of *Shaykh Muhiyyu'd-Dín's* disciples, and perhaps one or two other contemporary Mystics, excluding the two great mystical poets, *Shaykh Faridu'd-Dín 'Attâr* and *Mawlânâ Jalálu'd-Dín Rúmî*, who will be discussed at some length in the next chapter.

\* See *Ethés Neu-persische Literatur* in vol II of the *Grundriss der Iranischen Philologie*, p 328, Schefer's *Chrestomathie Persane*, vol II, pp 171-199 of the texts and pp 194-211 of the notes, and my *Abridged Translation of Ibn Isfandiyyâr's History of Tabaristán*, p 86

In point of time Shaykh Abú Muhammad Rúzbihán b. Abí Nasr al-Baqlí, nicknamed *Shattáh-i-Fárs* ("the Braggart of Fárs"),<sup>1</sup> was the earliest of the Mystics above Rúzbihán. mentioned, for he died in Muharram, A.H. 606 (= July, A.D. 1209) at his native place, Shíráz. His tomb is mentioned in the Arabic work (British Museum MS. Or. 3,395, f. 110<sup>b</sup>) correctly entitled *Shaddu'l-Azár*, but commonly known as the *Hazár Mazár* ("The Thousand Shrines"), which was composed about A.D. 1389 by Mu'ínu'd-Dín Abu'l-Qásim Junayd of Shíráz on the saints of his native town. It is there stated that Shaykh Rúzbihán in his youth travelled widely, after the customary fashion of these Šúfí dervishes, visiting 'Iráq, Kirmán, the Híjáz, and Syria; and that he composed a great number of works, of which some thirty, according to the Persian *Shíráz-náma* (composed in A.D. 1343 by a grandson of the eminent mystic, Shaykh Zarkúb), were celebrated, including a mystical commentary on the Qur'án, entitled *Latá'ifu'l-Bayán*, or "Subtleties of Enunciation"; the *Mashrabu'l-Arwáh*, or "Fount of Inspiration of Souls"; the *Manṭiqu'l-Asrár*, or "Language of Mysteries," &c. He also wrote verses in Persian, of which the following are specimens:—

"That which the eyes of Time have never seen,  
And which no tongue to earthly ears hath told,  
Its tint hath now displayed in this our day:  
Arise, and in our day this thing behold!"

\*             \*             \*             \*

"From Farthest East to Threshold of the West  
I in this age am guide to God's Straight Road.  
How can the Gnostic pilgrims me behold?  
Beyond the Far Beyond's my soul's abode!"

He preached regularly in the *Ĵámi'í-'Atiq*, or Old Mosque, for fifty years, and died at the age of eighty-four, so that his

<sup>1</sup> For the technical meaning of *Shattáh*, see Flügel's edition of the *Ta'rífát* ("Definitions"), pp. 132, 285.



birth must be placed about A D 1128. The Atábek Abú Bakr b Sa'd, the patron of the poet Sa'dí, was his friend and admirer, and he had studied with Shaykh Abu'n-Najib Suhrawardí (died A D 1167-68) in Alexandria. A few further particulars, and several marvellous stories of the kind so common in hagiological works, may be gleaned from the notice of him which Jámí has inserted in his *Nafahátu'l-Uns* (ed Nassau Lees, pp 288-290).

Abu'l-Jannáb Ahmad b 'Umar al-Khíwaqí (of Khiva or Khwarazm), commonly known as Shaykh Najmu'd-Dín

"Kubrā," next demands notice. His title

Najmu'd-Dín  
Kubrā

*Kubrā* (whereby he is distinguished from the other celebrated Najmu'd-Dín called *Dáya*), is,

according to the most authoritative and plausible explanation, an abbreviation of the nickname *at-Támmatu'l-Kubrā* ("the Supreme Calamity"), given to him by his companions on account of his great vigour and skill in debate and discussion.

He was also nicknamed *Wall-tirásh* ("the Saint-carver"), because it was supposed that any one on whom his glance fell in moments of divine ecstacy and exaltation attained to the degree of saintship, and Jámí (*Nafahát*, p 481) has some wonderful anecdotes to show that this beneficent influence was not limited to human beings, but extended to dogs and sparrows. His title, *Abu'l-Jannáb*, is said to have been given to him by the Prophet in a dream, its interpretation being that he was sedulously to avoid the world.

That Najmu'd-Dín Kubrá was one of the many victims who perished in the sack of Khwarazm by the Mongols in A H 618 (= A D 1221) is certain, and it is a proof of the high esteem in which he was held that out of some 600,000 slain on that fatal day he alone is mentioned by name in the *Jámí'u't-tawárikh*. "Since Chingiz Khan," says the author of that work (India Office MS No 3,524 = *Ethé*, 2,828, f 499<sup>b</sup>), "had heard of that Shaykh of Shíykhs and Pole-star of Saints Najmu'd-Dín Kubra (on whom be God's mercy), and knew somewhat of his

character, he sent him a message to say that he intended to sack Khwárazm and massacre its inhabitants, and that one who was the greatest man of his age should come out from it and join him, now that the moment had arrived for the incidence of the catastrophe. 'That I should come forth from amongst them,' replied the Shaykh, 'would be an action remote from the way of virtue and magnanimity.' And afterwards he was found amongst the slain." Still further evidence is afforded by a poem on his death composed by al-Mu'ayyad b. Yúsuf aṣ-Ṣaláhl, and quoted by al-Yáfi' in his *Mirátu'z-Zamán*, or "Mirror of Time" (British Museum MS. Or. 1,511, f. 341), of which the two following verses :—

*"Who hath seen an Ocean of Learning [drowned] in Oceans of Blood?"*

and—

*"O Day of Disaster of Khwárazm, which hath been described,  
Thou hast filled us with dread, and we have lost Faith and Renown!"*

suffice to confirm the place, occasion, and manner of his death. On this historical foundation several less credible stories have been raised; these are given by Jámí (*Nafahātu'l-Uns*, pp. 486-7) in the following form :—

"When the Tartar heathen reached Khwárazm, the Shaykh [Najmu'd-Dín Kubrá] assembled his disciples, whose number exceeded sixty. Sultán Muḥammad Khwárazmsháh had fled, but the Tartar heathen supposed him to be still in Khwárazm, whither consequently they marched. The Shaykh summoned certain of his disciples, such as Shaykh Sa'du'd-Dín Ḥamawí, Raḍiyyu'd-Dín 'Alí Lálá and others, and said, 'Arise quickly and depart to your own countries, for a Fire is kindled from the East which consumes nearly to the West. This is a grievous mischief, the like of which hath never heretofore happened to this people' (the Muslims). Some of his disciples said, 'How would it be if your Holiness were to pray, that perhaps this [catastrophe] may be averted from the lands of

Islám?' 'Nay,' replied the Shaykh, 'this is a thing irrevocably predetermined which prayer cannot avert.' Then his disciples hesought him, saying, 'The heasts are ready prepared for the journey: if your Holiness also would join us and depart into Khurásán, it would not be amiss.' 'Nay,' replied the Shaykh; 'here shall I die a martyr, for it is not permitted to me to go forth.' So his disciples departed into Khurásán.

"So when the heathen entered the city, the Shaykh called together such of his disciples as remained, and said, 'Arise in God's Name, and let us fight in God's Cause.' Then he entered his house, put on his *Khurqa* (dervish robe), girded up his loins, filled the upper part of his *Khurqa*, which was open in front, with stones on both sides, took a spear in his hand, and came forth. And when he came face to face with the heathen, he continued to cast stones at them till he had no stones left. The heathen fired volleys of arrows at him, and an arrow pierced his breast. He plucked it out and cast it away, and therewith passed away his spirit. They say that at the moment of his martyrdom he had grasped the pigtail of one of the heathen, which after his death could not be removed from his hand, until at last they were obliged to cut it off. Some say that our Master Jalálu'd-Dín Rúmí refers to this story, and to his own connection with the Shaykh, in the following passage from his odes —

*'Má az én muhtashaman-ím ki sághar girand ;  
Na az én muhtsakán ki buz-i-lághar girand !  
Bi-yakí dast may-i-khasş-i-Iman nushand  
Bi-yakí dast i-digar parcham i káfar girand !'*

'O we are of the noble band who grasp the Cup of Wine,  
Not of the wretched heggar-crew who for lean kids do pine :  
Who with one hand the Wine unmixed of fiery Faith do drain,  
While in the other hand we grasp the heathen's locks amain !'

"His martyrdom (may God sanctify his spirit !) took place in the year A H. 618 (= A.D. 1221). His disciples were many, but several of them were peerless in the world and the exemplars of their time. Such were Shaykh Majdu'd-Dín of Baghdád, Shaykh Sa'du'd-Dín of Hamát, Baha Kamal of Jand, Shaykh Radiyyu'd-Dín 'Alí Lala, Shaykh Sayfu'd-Dín Bakharzí, Shaykh Najmu'd-Dín of Ray, Shaykh Jamalu'd-Dín of Gilan, and, as some assert, our Master Baha'u'd-Dín Walad, the father of our Master Jalálu'd-Dín Rúmí, was also of their number."

Of Shaykh Najmu'd-Dín Kubrá's works two at least are

preserved in the British Museum. One, a short tract in Arabic of two or three pages only, has as its text the well known aphorism of the Mystics, "The ways unto God are as the number of the breaths of His creatures": the other, in Persian, is entitled *Şifatu'l-Adáb*, and treats of the rules of conduct which should be observed by the Şúfí neophyte. The great Mystic poet, Farídu'd-Dín 'Aţţár, as pointed out by Mírzá Muḥammad in his Introduction to Mr. R. A. Nicholson's edition of the *Tadhkiratu'l-Shu'liyá* (vol. i, p. 17), alludes in terms of the greatest respect to Najmu'd-Dín Kubrá in his *Madhharu'l-'Ajá'ib*, or "Display of Marvels," and was himself, according to Jámí's *Nafahát* (p. 697), a disciple of his disciple Majdu'd-Dín of Baghdád, of whom in this connection we may say a few words.

Shaykh Abú Sa'íd Majdu'd-Dín Sharaf b. al-Mu'ayyad b. Abi'l-Faṭḥ al-Baghdádí is said by Jámí to have come to

Khwárazm originally as a physician to attend  
Majdu'd-Dín  
al-Baghdádí. on Khwárazmsháh, though from references to  
 other accounts this appears very doubtful. In

any case he seems to have attached himself to Najmu'd-Dín Kubrá as one of his disciples, but gradually, as it would appear, he came to regard himself as greater than his master, until one day he observed, "We were a duck's egg on the sea-shore, and Shaykh Najmu'd-Dín a hen who cherished us under his protecting wing, until finally we were hatched, and, being ducklings, plunged into the sea, while the Shaykh remained on the shore." Najmu'd-Dín Kubrá, hearing this, was greatly angered, and cursed Majdu'd-Dín, saying, "May he perish in the water!" This saying was reported to Majdu'd-Dín, who was greatly alarmed, and sought by the most humble apologies and acts of penance to induce his master to revoke the curse, but in vain; and shortly afterwards Khwárazmsháh, under the combined influence of jealousy and drink, caused him to be drowned in the river. Najmu'd-Dín (somewhat illogically, as we may venture to think), was greatly incensed at this act,

which, according to the story, was but the fulfilment of his own prayer, and prayed God to take vengeance on the King, who, greatly perturbed, sought in vain to induce the Shaykh to withdraw his curse. "This is recorded in the Book," was the Shaykh's answer. "his blood shall be atoned for by all thy kingdom, thou shalt lose thy life, along with very many others, including myself." As to the date of Majdu'd-Din's death there is some doubt, the alternative dates A H 606 and 616 (= A D 1209-10 or 1219-20) being given by Jāmi.

Sa'du'd-Din Hamavi was another of the disciples of Najmu'd-Din Kubra who attained some celebrity, and is said by Jāmi (*Nafahat*, p. 492) to have composed a number of works, of which only the *Kitāb-i-Mir'āt*, or "Book of the Beloved," and the *Sayr, i'-l-'Arā'if*, or "Mistress of Spirits," are mentioned by name. These books are described by Jāmi as full of "enigmatical sayings, ciphers, figures, and circles, which the eye of understanding and thought is unable to discover or solve." He seems to have been subject to prolonged trances or epileptic seizures, one of which lasted thirteen days. Specimens of his verses, both Arabic and Persian, are given in the *Nafahat*, according to which his death took place about the end of A H 650 (= February, 1253), at the age of sixty-three. He was acquainted with Sadru'd-Din al-Qunawi, of whom we shall speak further on in connection with Shaykh Muhiyyu'd-Din ibnu'l-'Arabi.

We now come to the other Najmu'd-Din, known as "*Dā'iq*," who was, according to Jāmi, the disciple both of Najmu'd-Din Kubra and of Majdu'd-Din. In his most important work, the *Mir'adu'l-'Ilal*, or "Watch tower of [God's] Servants," of which a fine old MS (Or 3,242) transcribed in A H 779 (= A D 1377-78) is preserved in the British Museum, he gives his full name (f. 130<sup>v</sup>) as Abu Bakr 'Abdu'llāh b. Muḥammad Shihāwar, and explicitly speaks (f. 17<sup>v</sup>) of Majdu'd-Din Baghdādī—"the

King of his time"—as his spiritual director. Of his other works, the *Baḥru'l-Ḥaqq'iq*, or "Ocean of Truths," written at Sívás in Asia Minor, whither he had fled from the advancing Mongols, in A.H. 620 (= A.D. 1223), is the most celebrated. In Asia Minor he foregathered, according to Jámí, with Ṣadru'd-Dín of Qonya and the celebrated Jalálu'd-Dín Rúmi. He died in A.H. 654 (= A.D. 1256).

Shaykh Shihábu'd-Dín Abú Ḥafṣ 'Umar b. Muḥammad al-Bakrī as-Suhrawardī was another eminent mystic of this period, who was born in Rajab, A.H. 539 (= January, 1145), and died in A.H. 632 (= A.D. 1234-5). Of the older Shaykhs who guided his first footsteps in the mystic path were his paternal uncle, Abu'n-Najīb as-Suhrawardī, who died in A.H. 563 (= A.D. 1167-68), and the great Shaykh 'Abdu'l-Qádir of Gílán, who died about two years earlier. Of his works the most famous are the *'Idwārifu'l-Ma'ārif*, or "Gifts of [Divine] Knowledge," and *Rashfu'n-Naṣḍ'iḥ*, or "Draughts of Counsel." The former is common enough in manuscript, and has been printed at least once (in A.H. 1306 = A.D. 1888-89) in the margins of an edition of al-Ghazálī's *Iḥyá'u'l-'Ulūm* published at Cairo. Ibn Khallikán, in the article which he devotes to him (de Slane's translation, vol. ii, pp. 382-4), quotes some of his Arabic verses, and speaks of the "ecstasies" and "strange sensations" which his exhortations evoked in his hearers. "I had not the advantage of seeing him," says this writer, "as I was then too young." Ṣa'dī of Shíráz, who was one of his disciples, has a short anecdote about him in the *Būstán* (ed. Graf, p. 150), in which he is represented as praying that "Hell might be filled with him if perchance others might thereby obtain salvation." He was for some time the chief Shaykh of the Ṣúfís at Baghdád, and seems to have been a man of sound sense; for when a certain Ṣúfī wrote to him: "My lord, if I cease to work I shall remain in idleness, while if I work I am filled with self-satisfaction: which is best?" he replied,

"Work, and ask Almighty God to pardon thy self-satisfaction" He must not be confused with the earlier Shaykh Shihábu'd-Dín Yahyá b. Habsh as Suhrawardí, <sup>Sh hábu d D n al Maqtul</sup> author of the *Hikmatu'l-Ishrâq*, or "Philosophy of Illumination," a celebrated theosophist and thaumaturgist, who was put to death at Aleppo for alleged heretical tendencies by Saladin's son, al Mahiku'dh-Dhâhir, in the year A H 587 or 588 (= A D 1191 or 1192) at the early age of thirty-six or thirty eight, and who is, in consequence, generally distinguished by the title of *al Maqtul*, "the slain" This latter seems to have been a much more original and abler, if not better, man, and his "Philosophy of Illumination," still unpublished, impressed me on a cursory examination as a remarkable work deserving careful study

We now come to one who is universally admitted to have been amongst the greatest, if not the greatest, of the many mystics produced in Muslim lands—to wit, Shaykh <sup>Shaykh Muhiy yud Dín bnu'l Arabí</sup> Muhiyyu'd Dín ibnu'l 'Arabí, who was born at Murcia, in Spain, on July 28, A D 1165, began his theological studies at Seville in A D 1172, and in A D 1201 went to the East, living in turn in Egypt, the Hijáz, Baghdád, Mosul, and Asia Minor, and finally died at Damascus on November 16, A D 1240 As a writer he is correctly described by Brockelmann (vol 1, pp 441 *et seqq*) as of "colossal fecundity," 150 of his extant works being enumerated\* Of these the most celebrated are the *Fusus'l-Hikam* ("Bezels of Wisdom") and the *Futuhatu'l Makkíyya* ("Meccan Victories" or "Disclosures"), of which the first, written at Damascus in A D 1230, has been repeatedly lithographed, printed, translated, and annotated in the various lands of Islám, while the second, a work of enormous extent, has also been printed in Egypt The fullest account of

\* He himself in a memorandum drawn up in A D 1234 enumerated the titles of 289 of his writings Jamí says (*Nafahát*, p 634) that he wrote more than five hundred books

his life with which I am acquainted occurs in al-Maqqarī's *Nafḥu't-Tib min Ghuṣni'l-Andalusī'r-Raṭīb* ("the Breath of Fragrance from the fresh branch of Andalusia," Cairo ed. of A.H. 1302 = A.D. 1884-85, vol. i, pp. 397-409), and a very full biography is also given by Jāmī in the *Nafahātu'l-Uns* (ed. Nassau Lees, pp. 633-45). He was, like most of the mystics, a poet; many of his verses are quoted in the *Naf'ū't-Tib*, and his *Dhván* has been lithographed by Mīrzá Muḥammad Shīrázī, of Bombay, in a volume of 244 pages. His poems are described by Jāmī as "strange and precious." By many doctors of theology he was looked at askance as a heretic, and in Egypt several attempts were made to kill him, but his admirers were both numerous and enthusiastic, and at the present day, even in Shī'ite Persia, he still exercises a great influence, greater, perhaps, than any other mystagogue. He claimed to hold converse with the Prophet in dreams; to have received his *khirqā*, or dervish-cloak, from Khidr; and to know the science of alchemy and the "Most Great Name" of God. He was acquainted with the mystical poet, 'Umar ibnu'l-Fārid, and asked his permission to write a commentary on his *Tā'iyya*, or *T-qasida*, to which request the other replied, "Your book entitled *al-Futūḥātu'l-Makkiyya* is a commentary on it." He believed in the value of dreams, and in man's power to render them by his will veridical: "It behoves God's servant," he said, "to employ his will to produce concentration in his dreams, so that he may obtain control over his imagination, and direct it intelligently in sleep as he would control it when awake. And when this concentration has accrued to a man and become natural to him, he discovers the fruit thereof in the Intermediate World (*al-Barzakh*), and profits greatly thereby; wherefore let man exert himself to acquire this state, for, by God's permission, it profiteth greatly." His style is obscure, probably of set purpose, after the fashion of the Muslim Theosophists and mystics, whose unorthodox ideas must always be clad in



words which are susceptible of a more or less orthodox interpretation, if they would not share the fate of Husayn b. Manṣūr al-Hallāj or Shaykh Shihābu'd-Dīn "*al-Maqtūl*." Thus on one occasion Shaykh Muhiyyu'd-Dīn was taken to task for the following verse which he had composed. —

"O Thou who seest me, while I see not Thee,  
How oft I see Him, while He sees not me!"

He at once repeated it again with the following additions, which rendered it perfectly unexceptionable —

"O Thou who seest me ever prone to sin,  
While Thee I see not willing to upbraid -  
How oft I see Him grant His graces aid  
While me He sees not seeking grace to win"

In this connection I cannot do better than quote what Gobineau,<sup>1</sup> with his usual insight into the mind of the East, says of a much later philosopher, Mullā Sadrā, for his words are equally true of Shaykh Muhiyyu'd Dīn and his congeners "*Le soin qu'il prenait de déguiser ses discours, il était nécessaire qu'il le prit surtout de déguiser ses livres, c'est ce qu'il a fait, et à les lire on se ferait l'idée la plus imparfaite de son enseignement. Je dis à les lire sans un maître qui possède la tradition. Autrement on y pénètre sans peine. De génération en génération, ses élèves ont hérité sa pensée véritable, et ils ont la clef des expressions dont il se sert pour ne pas exprimer mais pour leur indiquer à eux sa pensée. C'est avec ce correctif oras que les nombreux traités du maître sont aujourd'hui tenus en si grande considération, et que, de son temps, ils ont fait les délices d'une société ivre de dialectique, après à l'opposition religieuse, amoureuses de hardiesses secrètes, enthousiaste de tromperies habiles*" The *Fuṣṣu'l-Hikam* is seldom met with unaccompanied by a commentary, and it is doubtful

<sup>1</sup> *Les Religions et les Philosophies dans l'Asie Centrale* (Paris, 1866) p. 83

if even with such commentary its ideas can be fully apprehended without assistance from those who move in those realms of speculation in which their author lived and from which he drew his intellectual energy. No mystic of Islám, perhaps, with the possible exception of Jalálu'd-Dín Rúmí, has surpassed Shaykh Muḥiyyu'd-Dín in influence, fecundity, or abstruseness, yet, so far as I am aware, no adequate study of his works and doctrines has yet been made in Europe, though few fields of greater promise offer themselves to the aspiring Arabist who is interested in this characteristic aspect of Eastern thought.

In a book dealing primarily with Persian literature it would, perhaps, be out of place to speak at much greater length of a writer whose only connection with Persia was the influence exerted by him, even to the present day, through his writings. One of the Persian mystic poets and writers of note who came most directly under his influence was Fakhru'd-Dín 'Iráqí, who attended Šadru'd-Dín Qúnyawí's lectures on the *Fuṣuṣu'l-Hikam*, his master's *magnum opus*, and was thereby inspired to write his remarkable *Lama'át*, which long afterwards (in the latter part of the fifteenth century of our era) formed the text of an excellent and elaborate commentary by Mullá Núru'd-Dín 'Abdu'r-Raḥmán Jámí, entitled *Ashí'atu'l-Lama'át*. Awḥadu'd-Dín of Kirmán, another eminent mystic poet of Persia, actually met and associated with Shaykh Muḥiyyu'd-Dín ibnu'l-'Arabí, and was doubtless influenced by him; and I am inclined to think that a careful study of the antecedents and ideas of the generation of Persian mystics whom we shall have to consider early in the next volume will show that no single individual (except, perhaps, Jalálu'd-Dín Rúmí) produced a greater effect on the thought of his successors than the *Shaykh-i-Akbar* ("Most Great Shaykh") of Andalusia.

The following is a specimen of his verse, of which the Arabic original will be found in al-Maqqarí's *Nafḥu't-Tīb* (ed. Cairo, A.H. 1302), vol. i, p. 400.

"My Soul is much concerned with Her,  
 Although Her Face I cannot see  
 Could I behold Her Face, indeed,  
 Stain by Her blackened Brows I'd be  
 And when my sight upon Her fell,  
 I fell a captive to my sight,  
 And passed the night bewitched by Her,  
 And still did rave when Dawn grew bright.  
 Alas for my resolve so high!  
 Did high resolve avail, I say,  
 The Beauty of that Charmer shy  
 Would not have made me thus to stray.  
 In Beauty as a tender Fawn,  
 Whose pastures the Wild Asses ken,  
 Whose coy regard and half turned head  
 Make captives of the Souls of Men!  
 Her breath so sweet, as it would seem,  
 As fragrant Musk doth yield delight:  
 She's radiant as the mid day Sun  
 She's as the Moon's Effulgence bright.  
 If She appear, Her doth reveal  
 The Splendour of the Morning fair;  
 If She Her tresses loose, the Moon  
 Is hidden by Her night black Hair  
 Take thou my Heart, but leave, I pray,  
 O Moon athwart the darkest Night,  
 Mine Eyes, that I may gaze on Thee,  
 For all my Joy is in my sight!"

Ibnu'l-Fárid whose full name was Sharafu'd-Dín Abú Ḥafṣ  
 'Umar, must next be noticed, for though, like Ibnu'l-'Arabí,  
 he had no direct connection with Persia, he was  
 Umar Ibnu'l-  
 Farid one of the most remarkable and talented of the  
 56166 or 76 mystical poets of Islám; a fact which it is im-  
 portant to emphasise because of the tendency which still exists  
 in Europe to regard Sufism as an essentially Persian or Aryan  
 manifestation, a view which, in my opinion, cannot be main-  
 tained. Ibnu'l-Fárid, according to different statements, was  
 born at Cairo—in A.H. 556 (= A.D. 1161), or A.H. 566  
 (A.D. 1170-71), or (according to Ibn Khallikán) on Dhu'l-

Qa'dasi, A.H. 576 (= March 22, 1181). His family was originally from Ḥamát, in Syria, whence he is generally given the *nisba* of *al-Ḥamawī* as well as *al-Miṣrī* ("the Egyptian"). His life was not outwardly very eventful, most of the incidents recorded by his biographers being of a semi-miraculous character, and resting on the authority of his son Kamálu'd-Dīn Muḥammad. In his youth he spent long periods in retirement and meditation in the mountain of al-Muqaṭṭam by Cairo, which periods became more frequent and protracted after the death of his father, who, towards the end of his life, abandoned the Government service and retired into the learned seclusion of the Jāmi'u'l-Azhar. Acting on the monition of an old grocer in whom he recognised one of the "Saints of God," Ibnu'l-Fāriḍ left Cairo for Mecca, where he abode for some time, chiefly in the wild valleys and mountains surrounding that city, and constantly attended by a mysterious beast which continually but vainly besought him to ride upon it in his journeyings. After fifteen years of this life, according to Jāmi (*Nafāḥāt*, p. 627) he was commanded by a telepathic message to return to Cairo to be present at the death-bed of the grocer-saint, in connection with whose obsequies strange stories of the green birds of Paradise whose bodies are inhabited by the souls of the martyrs are narrated. From this time onwards he appears to have remained in Egypt, where he died on the second of Jumáda I, A.H. 632 (= January 23, A.D. 1235).

Unlike Ibnu'l-'Arabī, he was by no means a voluminous writer, for his literary work (at any rate so far as it is preserved) is all verse, "of which the collection," as Ibn Khallikán says (vol. ii, p. 388, of de Slane's translation), "forms a thin volume." His verses are further described by this writer (*loc. cit.*) as displaying "a cast of style and thought which charms the reader by its grace and beauty, whilst their whole tenour is in accordance with the mystic ideas of the Ṣúfis." Besides his strictly classical verses, he wrote some more popular

poetry of the kind entitled *Matwāliyyāt*. Of these Ibn Khallikān gives some specimens, one of which, on a young butcher, is remarkable not only for its *lazarre* character, but is being almost identical in sense with a quatrain ascribed in the *Ta'rikh-i-Guzida* to the Persian poetess Mahsatī (or Mahastī, or Mihastī) :

Like Shaykh Muhiyyu'd-Dīn, Ibnu'l-Fāriq saw the Prophet in dreams, and received instructions from him as to his literary work.<sup>1</sup> He never, it is said, wrote without inspiration, sometimes, as Jamī relates,<sup>2</sup> he would remain for a week or ten days in a kind of trance or ecstasy, insensible to external objects, and would then come to himself and dictate thirty, forty, or fifty couplets—"whatever God had disclosed to him in that trance." The longest and most celebrated of his poems is the *Tā'iyya*, or *Tajwida*, which comprises seven hundred and fifty couplets. "He excels," says al-Yāfi'i, "in his description of the Wine of Love, in his *Diwān*, which comprises the subtleties of gnosticism, the Path, Love, Yearning, Union, and other technical terms and real sciences recognised in the books of the *Ṣūfī* Shaykhs."<sup>3</sup> In personal appearance he was, according to his son Shaykh Kamālu'd-Dīn Muhammad, "of well-proportioned frame, of comely, pleasing, and somewhat ruddy countenance, and when moved to ecstasy by listening [to devotional recitations and chants] his face would increase in beauty and radiance, while the perspiration dripped from all his body until it ran under his feet into the ground." "Never," adds Kamālu'd-Dīn, "have I seen one like unto him in beauty of form either amongst the Arabs or the Persians, and I of all men most closely resemble him in appearance."

The best edition of Ibnu'l-Fāriq's *Diwān* with which I am

<sup>1</sup> See for Ibnu'l-Fāriq's verse, Ibn Khallikān, *loc. cit.* and for Mahsatī's the tirage à part of my translation of this portion of the *Ta'rikh-i-Guzida* (from the *J R A S* for October 1900 and January, 1901, pp. 71-72)

<sup>2</sup> *Nafahāt*, p. 628

<sup>3</sup> *Ibid.*, p. 629

acquainted is that published by the Shaykh Rushayd b. Shálīb ad-Daḥdāḥ al-Lubnání at Paris in 1855, with a French preface by the Abbé Bargès, Professor of Hebrew at the Sorbonne. Besides the text of the poems, it contains two commentaries, one by Shaykh Ḥasan al-Búríní, purely philological, the other, by Shaykh ‘Abdu’l-Ghaní an-Nábalúsí, explaining the esoteric meaning.

The following is a rather free translation of a poem in the *Diwān* of Ibnu'l-Fārid (edition of ad-Dahdāh, pp. 263-268) which has always seemed to me both typical and beautiful :—

*"Where the Lote-tree at the bending of the glade  
Casts its shade,  
There the Lover, led by passion, went astray,  
And even in the straying found his way.*

In that southerly ravine his heart is stirred  
By a hope in its fulfilment long deferred:  
'Tis the Valley of 'Aqîq ;<sup>1</sup> O comrade, halt !  
Feign amazement, if amazement makes default !  
Look for me, for blinding tears mine eyes do fill,  
And the power to see it lags behind the will.  
Ask, I pray, the Fawn who haunts it if he knows  
Of my heart, and how it loves him, and its woes.  
Nay, my passionate abasement can he know  
While the glory of his beauty fills him so ?  
May my heart, my wasted heart, his ransom be !  
His own to yield no merit is in me !  
What think'st thou ? Doth he deem me then content,  
While I crave for him, with this my banishment ?  
In sleepless nights his form I vainly try  
To paint upon the canvas of the eye.  
If I lend an ear to what my mentors say  
May I ne'er escape their torments for a day !  
By the sweetness of my friend and his desire,  
Though he tire of me, my heart shall never tire !  
O would that from al-'Udhayb's limpid pool  
With a draught I might my burning vitals cool !  
Nay, far beyond my craving is that stream :  
Alas, my thirst and that mirage's gleam !"

\* "The Valley of Cornelians," a valley in Arabia, near al-Madína.

Since in this book Arabic literature necessarily occupies a secondary place, it is impossible to discuss more fully the work of this remarkable poet, who, while strongly recalling in many passages the ideas and imagery of the Persian mystical poets, exceeds the majority of them in boldness, variety, and wealth of expression. Too many of those who have written on Šūfism have treated it as an essentially Aryan movement, and for this reason it is particularly necessary to emphasise the fact that two of the greatest mystics of Islām (and perhaps a third, namely Dhu'n-Nūn of Egypt, who, in the opinion of my friend Mr R. A. Nicholson, first gave to the earlier asceticism the definitely pantheistic bent and quasi-erotic expression which we recognise as the chief characteristics of Šūfism) were of non-Aryan origin.

## CHAPTER IX

FARÍDU'D-DÍN 'AṬṬĀR, JALÁLU'D-DÍN RÚMÍ, AND SA'DÍ,  
AND SOME LESSER POETS OF THIS PERIOD

IF Ibnu'l-Fárid, of whom we spoke at the conclusion of the preceding chapter, be without doubt the greatest mystical poet of the Arabs, that distinction amongst the Persians unquestionably belongs to Jalálu'd-Dín Rúmí, the author of the great mystical *Mathnawí*, and of the collection of lyric poems known as the *Díwán* of Shams-i-Tabríz. Now Jalálu'd-Dín, as we have already observed, regards Saná'í, of whose work we have spoken at pp. 317-322 *supra*, and Farídu'd-Dín 'Aṭṭár, of whom we shall immediately speak, as his most illustrious predecessors and masters in mystical verse, and we are therefore justified in taking these three singers as the most eminent exponents of the Šúfí doctrine amongst the Persian poets. For in all these matters, as it seems to me, native taste must be taken as the supreme criterion, since it is hardly possible for a foreigner to judge with the same authority as a critic of the poet's own blood and speech; and, though I personally may derive greater pleasure from the poems of 'Iráqí than from those of Saná'í, I have no right to elevate such personal preference into a general dogma.

Faridu'd-Dín 'Aṭṭár, like so many other Eastern poets, would be much more known and read if he had written very much less. The number of his works, it is often stated (*e.g.*, by Qáḍí Núru'lláh of Shushtar in his *Majálisu'l-Mu'minín*), is



equal to the number of *Sūras* in the Qur'ān, viz., one hundred and fourteen; but this is probably a great exaggeration, since

Farīdu'd-Dīn  
'Aṭṭār.

only about thirty are actually preserved, or mentioned by name in his own writings. Of these the best known are the *Pand-nāma*, or "Book of

Counsels," a dull little book, filled with maxims of conduct, which has been often published in the East; the *Manṭiqu't-Tayr*, or "Language of the Birds," a mystical allegory in verse, which was published with a French translation by Garcin de Tassy (Paris, 1857, 1863); and the *Tadhkiratu'l-Awliyā*, or "Memoirs of the Saints," of which vol. i has been already published in my "Persian Historical Texts" by Mr. R. A. Nicholson, and vol. ii is now in the press. (To the first volume is prefixed a critical Persian Preface by my learned friend Mīrzā Muḥammad b. 'Abdu'l-Wahhāb of Qazwīn, who constructed it almost entirely out of the only materials which can be regarded as trustworthy, namely, the information which can be gleaned from the poet's own works. As this preface is untranslated, and is, moreover, the best and most critical account of 'Aṭṭār which we yet possess, I shall in what here follows make almost exclusive use of it.)

The poet's full name was Abū Tālib (or, according to others, Abū Ḥāmid) Muḥammad, son of Abū Bakr Ibrāhīm, son of Muṣṭafā, son of Sha'bān, generally known as Farīdu'd-Dīn 'Aṭṭār. This last word, generally translated "the Druggist," means exactly one

Biography of  
Shaykh 'Aṭṭār.

who deals in *'itr*, or otto-of-roses, and other perfumes; but, as Mīrzā Muḥammad shows by citations from the *Khusraw-nāma* and the *Asrār-nāma*, it indicates in this case something more, namely, that he kept a sort of pharmacy, where he was consulted by patients for whom he prescribed, and whose prescriptions he himself made-up. Speaking of his poems, the *Muṣṭabāt-nāma* ("the Book of Affliction") and the *Ilāhi-nāma* ("the Divine Book"), the poet says that he composed them both in his *Dārū-khāna*, or Drug-store, which was at that time

frequented by five hundred patients, whose pulses he daily felt. Ridá-qulí Khán (without giving his authority) says in the *Riyádu'l-'Arifín* ("Gardens of the Gnostics") that his teacher in the healing art was Shaykh Majdu'd-Dín of Baghdád, probably the same whom we mentioned in the last chapter as one of the disciples of Najmu'd-Dín Kubrá.

Concerning the particulars of Shaykh 'Aṭṭár's life, little accurate information is to be gleaned from the biographers. The oldest of these, 'Awfí, whose *Lubdbu'l-Albáb* contains a singularly jejune article on him (vol. ii, pp. 337-9), places him amongst the poets who flourished after the time of Sanjar, *i.e.*, after A.H. 552 (= A.D. 1157), and the fact that 'Aṭṭár in his poems frequently speaks of Sanjar as of one no longer alive points in the same direction. Moreover, the *Lubáb*, which was certainly composed about the year A.H. 617 (= A.D. 1220-21), speaks of 'Aṭṭár as of a poet still living. He was born, as appears from a passage in the *Lisánu'l-Ghayb* ("Tongue of the Unseen"), in the city of Níshápúr, spent thirteen years of his childhood by the shrine of the Imám Ridá, travelled extensively, visiting Ray, Kúfa, Egypt, Damascus, Mēcca, India, and Turkistán, and finally settled once more in his native town. For thirty-nine years he busied himself in collecting the verses and sayings of Šúfí saints, and never in his life, he tells us, did he prostitute his poetic talent to panegyric. He too, as he relates in the *Ushtur-náma*, or "Book of the Camel," like Ibnu'l-'Arabl and Ibnu'l-Fárid, saw the Prophet in a dream, and received his direct and special blessing.

One of the latest of his works is the *Madhharu'l-'Ajá'ib*, or "Manifestation of Wonders" (a title given to 'Alí ibn Abí Ṭálib, to whose praises this poem is consecrated), which, according to Mírzá Muḥammad (for I have no access to the book), is remarkable both for its strong Shí'ite tendencies and for the marked inferiority of its style to his previous works. The publication of this poem appears to have aroused the

anger and stirred up the persecuting spirit of a certain orthodox theologian of Samarqand, who caused the book to be burned and denounced the author as a heretic deserving of death. Not content with this, he charged him before Burāq the 'Turkmān' with heresy, caused him to be driven into banishment, and incited the common people to destroy his house and plunder his property. After this 'Aṭṭār seems to have retired to Mecca, where, apparently, he composed his last work, the *Lisānu'l-Ghayb*, a poem which bears the same traces of failing power and extreme age as that last mentioned. It is worth noting that in it he compares himself to Nāṣir-i-Khusraw, who, like himself, "in order that he might not look on the accursed faces" of his persecutors, retired from the world and "hid himself like a ruby in Badakhshān."

As to the date of Shaykh 'Aṭṭār's death, there is an extraordinary diversity of opinion amongst the biographers. Thus the Qāḍī Nūru'llāh of Shushtar places it in Date of Mirza  
death. A.H. 589 (= A.D. 1193), and the old British Museum Catalogue of Arabic MSS. (p. 84) in A.H. 597 (= A.D. 1200-1), on the authority of Dawlatshāh (see p. 192 of my edition), who gives A.H. 602 (= A.D. 1205-6) as an alternative date, though both these dates are in direct conflict with the story which he gives on the preceding page of 'Aṭṭār's death at the hands of the Mongols during the sack of Nishāpūr in A.H. 627 (= A.D. 1229-30). Dawlatshāh also gives yet a fourth date, A.H. 619 (= A.D. 1222), which is likewise the date given by Taqiyyu'd-Dīn Kāshī, while Hajji Khalīfa and Amīn Ahmad-i-Rāzī mention both A.H. 619 and 627. This latter date, indeed, seems to be the favourite one, having eight authorities (mostly comparatively modern) in its favour,<sup>2</sup> while a still later date, A.H. 632 (= A.D. 1234-35), is also mentioned by Hājji Khalīfa

<sup>1</sup> One of the descendants of the Gur Khan and amirs of Khwarazmshah, who conquered Kirman in A.H. 619=A.D. 1222

<sup>2</sup> All these, however, as Mirza Muḥammad points out, draw their information from one source, viz., Jamī's *Nafahatu'l Uns*.

It will thus be seen that the difference between the earliest and the latest date assigned to 'Aṭṭār's death is no less than forty-three lunar years, and, in fact, that no reliance can be placed on these late biographers. For more trustworthy evidence we must consider the data yielded by the poet's own works, which will enable us to fix the date at any rate within somewhat closer limits. Though it is hardly credible that, as some of his biographers assert, 'Aṭṭār lived to the age of one hundred and fourteen, a verse in one of his own poems clearly shows that his age at least reached "seventy and odd years," but how much beyond this period he survived we have no means of ascertaining. In one of his *Mathnawls* he alludes to the revolt of the Ghuzz Turks, which took place in A.H. 548 (=A.D. 1153-54), while a copy of the *Maṭniqu'ṭ-Tayr* in the British Museum (Or. 1,227, last page) and another in the India Office contain a colophon in verse giving "Tuesday, the Twentieth Day of the Month of God, A.H. 573" (=A.D. 1177-78) as the date on which the poem was completed. Moreover, 'Aṭṭār was a contemporary of Shaykh Majdu'd-Dīn Baghdādī (or Khwārazmī), and, according to Jāmi's *Nafahāt* (p. 697), his disciple, which latter statement seems to be borne out by what 'Aṭṭār himself says in the Preface to the *Tadhkiratu'l-Awliyā* (ed. Nicholson, vol. i, p. 6, l. 21); and Shaykh Majdu'd-Dīn died either in A.H. 606 (=A.D. 1209-10) or A.H. 616 (=A.D. 1219-20). The most decisive indication, however, is afforded by a passage in the *Madhharu'l-'Ajā'ib*, wherein Shaykh Najmu'd-Dīn Kubrá, who, as we saw in the last chapter, was killed by the Mongols when they took and sacked Khwārazm in A.H. 618 (=A.D. 1221), is spoken of in a manner implying that he was no longer alive. We may, therefore, certainly conclude that 'Aṭṭār survived that year, and that his birth was probably antecedent to the year A.H. 545 or 550 (A.D. 1150-55), while there is, so far as I know, no weighty evidence in support of Jāmi's statement (*Nafahāt*, p. 699) that

he was killed by the Mongols in A H. 627 (= A D. 1229-30), still less for the detailed account of the manner of his death given by Dawlatsháh (p. 191 of my edition), who seeks to give an air of verisimilitude to his improbable story by a great precision as to the date of the event, which he fixes as the 10th of Jumáda II, A H. 627 (= April 26, A D. 1230). Other constantly recurring features in most of the later biographies of Shaykh 'Attár are the account of his conversion, the account of his blessing the infant Jalálu'd-Dīn, afterwards the author of the great mystical *Mathnawī*, and the miracle whereby his holiness was demonstrated after his death to an unbelieving father. These stories are in my opinion mere phantasies of Dawlatsháh and his congeners, unworthy of serious attention, but they may be found by such as desire them in Sir Gore Ouseley's *Biographical Notices of Persian Poets* (London, 1846, pp. 236-243).

Most of 'Attár's copious works remain, as I have said, unpublished, except in the Lucknow lithographed edition of 1872, which, unfortunately, I do not possess.

Limited scope  
of the  
present notice.

An immense amount of pioneer work remains to be done ere this great mystic's work can be described even in broad outlines, and I, writing at a distance from the few libraries in this country where manuscripts of all his important works are preserved, am obliged to content myself here (since nothing more need be said about the *Tadhkiratu'l-Awliyá* or the *Pand-náma*) with a few observations on the most celebrated of his mystical *Mathnawīs*, the *Mantiqu't-Tayr*, or "Speech of the Birds," accessible, as already stated, in the excellent edition of Garcin de Tassy. This scholar gives in his preface to the translation a poem of twenty-four couplets copied from the monument erected over the poet's tomb in Nishápúr, but since the monument in question was only erected about the end of the fifteenth century, by order of Sultán Abu'l-Ghází Husayn, who reigned over Khurásán from A D. 1468-1506, it is of no

great authority, and it is hardly worth trying to explain the inconsistencies which it presents.

The *Manṭiquʿt-Tayr* is an allegorical poem of something over 4,600 couplets. Its subject is the quest of the birds for the mythical Sîmurgh, the birds typifying the Sûfî pilgrims, and the Sîmurgh God "the Truth."

*The Manṭiquʿt-Tayr.*

The book begins with the usual doxologies, including the praise of God, of the Prophet, and of the Four Caliphs, the latter clearly showing that at this period Shaykh 'Aṭṭâr was a convinced Sunnî. The narrative portion of the poem begins at verse 593, and is comprised in 45 "Discourses" (*Maqâla*) and a "Conclusion" (*Khâtima*). It opens with an account of the assembling of the birds, some thirteen species of whom are separately apostrophised. They decide that for the successful pursuit of their quest they must put themselves under the guidance of a leader, and proceed to elect to this position the Hoopoe (*Hudhud*), so celebrated amongst the Muslims for the part which it played as Solomon's emissary to Bilqîs, the Queen of Sheba. The Hoopoe harangues them in a long discourse, which concludes with the following account of the first Manifestation of the mysterious Sîmurgh.

*"When first the Sîmurgh, radiant in the night,  
Passed o'er the land of China in its flight,  
A feather from its wing on Chinese soil  
Fell, and the world in tumult did embroil,  
Each one did strive that feather to portray;  
Who saw these sketches, fell to work straightway.  
In China's Picture-hall that feather is:  
'Seek knowledge e'en in China' points to this.  
Had not mankind the feather's portrait seen,  
Such strife throughout the world would ne'er have been.  
Its praise hath neither end nor origin:  
Unto what end its praise shall we begin?"*

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\* This is a well-known traditional saying of the Prophet.

No sooner, however, has the quest been decided upon than the birds "begin with one accord to make excuse." The nightingale pleads its love for the rose; the parrot excuses itself on the ground that it is imprisoned for its beauty in a cage; the peacock affects diffidence of its worthiness because of its connection with Adam's expulsion from Paradise; the duck cannot dispense with water; the partridge is too much attached to the mountains, the heron to the lagoons, and the owl to the ruins which these birds respectively frequent; the *Humá* loves its power of conferring royalty; the falcon will not relinquish its place of honour on the King's hand; while the wagtail pleads its weakness. All these excuses, typical of the excuses made by men for not pursuing the things of the Spirit, are answered in turn by the wise hoopoe, which illustrates its arguments by a series of anecdotes.

The hoopoe next describes to the other birds the perilous road which they must traverse to arrive at the Símurgh's presence, and relates to them the long story of Pilgrimage of  
the birds. Shaykh Šan'án, who fell in love with a Christian girl, and was constrained by his love and her tyranny to feed swine, thus exposing himself to the censure of all his former friends and disciples. The birds then decide to set out under the guidance of the hoopoe to look for the Símurgh, but they shortly begin again to make excuses or raise difficulties, which the hoopoe answers, illustrating his replies by numerous anecdotes. The objections of twenty-two birds, with the hoopoe's answers to each, are given in detail. The remaining birds then continue their quest, and, passing in succession through the seven valleys of Search, Love, Knowledge, Independence, Unification, Amazement, and Destitution and Annihilation, ultimately, purged of all self and purified by their trials, find the Símurgh, and in finding it, find themselves. The passage which describes this (ll. 4,201-4,221) is so curious, and so well illustrates the Šúfi

conception of "Annihilation in God" (*Fand fi'lláh*) that I think it well to give here a literal prose rendering of these twenty verses :—

*"Through trouble and shame the souls of these birds were reduced to utter Annihilation, while their bodies became dust."*<sup>1</sup>

*Being thus utterly purified of all, they all received Life from the Light of the [Divine] Presence.*

*Once again they became servants with souls renewed ; once again in another way were they overwhelmed with astonishment.*

*Their ancient deeds and undeeds<sup>2</sup> were cleansed away and annihilated from their bosoms.*

*The Sun of Propinquity shone forth from them ; the souls of all of them were illuminated by its rays.*

*Through the reflection of the faces of these thirty birds (sí murgh) of the world they then beheld the countenance of the Símurgh.*

*When they looked, that was the Símurgh : without doubt that Símurgh was those thirty birds (sí murgh).*

*All were bewildered with amazement, not knowing whether they were this or that.*

*They perceived themselves to be naught else but the Símurgh, while the Símurgh was naught else than the thirty birds (sí murgh).*

*When they looked towards the Símurgh, it was indeed the Símurgh which was there ;*

*While, when they looked towards themselves, they were sí murgh (thirty birds), and that was the Símurgh ;*

*And if they looked at both together, both were the Símurgh, neither more nor less.*

*This one was that, and that one this ; the like of this hath no one heard in the world.*

*All of them were plunged in amazement, and continued thinking without thought.*

*Since they understood naught of any matter, without speech they made enquiry of that Presence.*

*They besought the disclosure of this deep mystery, and demanded the solution of 'we-ness' and 'thou-ness.'*

*Without speech came the answer from that Presence, saying : 'This Sun-like Presence is a Mirror.*

<sup>1</sup> *Tútiyá* ("tutty")—i.e., mummified.

<sup>2</sup> I.e., sins of commission and omission.



*Whoever enters It sees himself in It; in It he sees body and soul,  
soul and body*

*Since ye came hither thirty birds (sî murgh), ye appeared as thirty in  
this Mirror,*

*Should forty or fifty birds come, they too would discover themselves  
Though many more had been added to your numbers, ye yourselves  
see, and it is yourself you have looked on."*

Jalálu'd-Dín Muhammad, better known by his later title of Mawláná ("our Master") Jalálu'd-Dín-i-Rúml (i.e., "of Rúm," or Asia Minor, where the greater part of his life was spent), is without doubt the most eminent Sûfî poet whom Persia has produced, while his mystical *Mathnawî* deserves to rank amongst the great poems of all time. He was born at Balkh in the autumn of A.D. 1207, but soon after that date the jealousy of 'Alá'u'd-Dín Muhammad Khwárazmsháh compelled his father, Muhammad b. Husayn al-Khatibî al-Balkrî, commonly known as Bahá'u'd-Dín Walad, to leave his home and migrate westwards. He passed through Nishápúr, according to the well-known story, in A.D. 1212, and visited Shaykh Farídu'd-Dín 'Atrár, who, it is said, took the little Jalálu'd-Dín in his arms, predicted his greatness, and gave him his blessing and a copy of his poem, the *Iláhl-náma*. From Nishápúr the exiles went to Baghdád and Mecca, thence to Malátiyya, where they remained four years, and thence to Lárinda (now Qaramán), where they abode seven years. At the end of this period they transferred their residence to Qonya (Iconium), then the capital of 'Alá'u'd-Dín Kay-qubád the Seljúq, and here Jalálu'd-Dín's father, Bahá'u'd-Dín, died in February, 1231.

Jalálu'd-Dín married at Lárinda, when about twenty-one years of age, a lady named Gawhar ("Pearl"), the daughter of Lálá Sharafu'd-Dín of Samarqand. She bore him two sons, 'Alá'u'd-Dín and Bahá'u'd-Dín Sultán Walad. The former was killed at Qonya in a riot,

which also resulted in the death of Jalálu'd-Dín's spiritual director, Shamsu'd-Dín of Tabríz (Shams-i-Tabríz), while the latter, born in A.D. 1226, is remarkable as being the author of "the earliest important specimen of West-Turkish poetry that we possess"—to wit, 156 couplets in the *Rabab-náma*, or "Book of the Rebeck," a *mathnawí* poem composed in A.D. 1301. The late Mr. E. J. W. Gibb, who gives further particulars about this poem, as well as other interesting facts about its author and his father, has translated a considerable portion of it into English verse, as well as some *ghazals* by the same author.<sup>1</sup> At a later date Jalálu'd-Dín (having apparently lost his first wife) married again, and by this second marriage had two more children, a son and a daughter. He died in A.D. 1273, and was buried in the mausoleum erected over his father's remains in A.D. 1231 by 'Alá'u'd-Dín Kay-qubád, the Seljúq Sultán of Qonya.<sup>2</sup>

Jalálu'd-Dín seems to have studied the exoteric sciences chiefly with his father until the death of the latter in A.D. 1231, when he went for a time to Aleppo and Damascus to seek further instruction. About this time he came under the influence of one of his father's former pupils, Shaykh Burhánu'd-Dín of Tirmidh, who instructed him in the mystic lore of "the Path," and after the death of this eminent saint

he received further esoteric teaching from the Shams-i-Tabríz.

above-mentioned Shams-i-Tabríz, a "weird figure," as Mr. Nicholson calls him,<sup>3</sup> "wrapped in coarse black felt, who flits across the stage for a moment and disappears tragically enough." This strange personage, said to have been the son of that Jalálu'd-Dín "*Naw-Musulmán*," whose

<sup>1</sup> See Gibb's *History of Ottoman Poetry*, vol. i, pp. 141-163.

<sup>2</sup> For some account of the mausoleum, see M. Cl. Huart's *Konia, la ville des Derviches Tourneurs* (Paris, 1897), pp. 194-211, ch. xi: "Les philosophes mystiques du xii<sup>e</sup> siècle, Chems-eddin Tebrizi, Djelál-eddin Roûmi.—Les derviches tourneurs."

<sup>3</sup> *Selected Odes from the Diwán-i-Shams-i-Tabríz*, p. xviii of the Introduction.

zeal for Islām and aversion from the tenets of the Assassins whose pontiff he was supposed to be has been already described (pp 455-456 *supra*), had earned by his extensive and flighty wanderings the nickname of *Paranda* ("the Flier"). Redhouse<sup>1</sup> describes him as of an "exceedingly aggressive and domineering manner," and Sprenger<sup>2</sup> as "a most disgusting cynic," but Nicholson<sup>3</sup> has best summed up his characteristics in the following words "He was comparatively illiterate, but his tremendous spiritual enthusiasm, based on the conviction that he was a chosen organ and mouthpiece of Deity, cast a spell over all who entered the enchanted circle of his power. In this respect, as in many others, for example, in his strong passions, his poverty, and his violent death, Shams-i-Tabriz curiously resembles Socrates, both imposed themselves upon men of genius, who gave their crude ideas artistic expression, both proclaim the futility of external knowledge, the need of illumination, the value of love, but wild raptures and arrogant defiance of every human law can ill atone for the lack of that 'sweet reasonableness' and moral grandeur which distinguish the sage from the devotee."

According to Shamsu'd-Dīn Aḥmad al-Aḥlākī's *Mandqibū'l-ʿArifīn* (of which a considerable portion, translated into English, is prefixed, under the title of "Acts of the Adepts," to Sir James Redhouse's versified translation of the First Book of the *Mathnawī*),<sup>4</sup> Jalālu'd-Dīn's acquaintance with this mysterious personage (whom he had previously seen, but not spoken with, at Damascus) began at Qonya in December, 1244,<sup>5</sup> lasted with ever-increasing intimacy for some fifteen months, and was brought to an abrupt close in March, 1246, by the violent

<sup>1</sup> Translation of Book I of the *Mesnevi* (*Mathnawī*), p x of the Translator's Preface

<sup>2</sup> *Catalogue of the Oudh MSS*, p 490

<sup>3</sup> *Selected Odes, &c*, p xx of the Introduction

<sup>4</sup> Published by Trubner, London, 1881 See p 23

<sup>5</sup> *Ibid* and also p 99

death of Shams-i-Tabríz to which reference has already been made. The tall, drab-coloured felt hat and wide cloak still worn by members of the Mevlevî Dervish order, as well as the peculiar gyrations which have earned for them amongst Europeans the name of "Dancing Dervishes," are said by al-Aflâkî to have been instituted at this time by Jalálu'd-Dín in memory of his lost friend, though a few pages further on (pp. 27-28) he adds other reasons for the introduction of the chanting and dancing practised by his disciples.

The *Mevlevî* or  
"dancing"  
Dervishes.

It is uncertain at what date the great mystical *Mathnawî* was begun. It comprises six books,<sup>1</sup> containing in all, according to al-Aflâkî's statement, 26,660 couplets.<sup>2</sup> The second book was begun in A.D. 1263, two years after the completion of the first, when the work was interrupted by the death of the wife of Ḥasan Ḥusámu'd-Dín, the author's favourite pupil and amanuensis. The first book, therefore, was ended in A.D. 1261, but we have no means of knowing how long it was in the writing. In any case it was probably begun some considerable time after the death of Shams-i-Tabríz, and was completed before the end of A.D. 1273, when the death of Jalálu'd-Dín took place.<sup>3</sup> Its composition, therefore, probably extended over a period of some ten years. Each book except the first begins with an exhortation to Ḥasan Ḥusámu'd-Dín ibn Akhî Turk, who is likewise spoken of in the Arabic preface of Book I as having inspired that portion also. As he became Jalálu'd-Dín's assistant and amanuensis on the death of his predecessor, Saláhu'd-Dín Ferídún *Zar-kúb* ("the Gold-beater"), in A.D. 1258, it is probable that the *Mathnawî* was begun after this period.

<sup>1</sup> A seventh book, sometimes met with, which has been lithographed in the East, is certainly spurious.

<sup>2</sup> Redhouse's *Mesnevi*, pp. xi and 104.

<sup>3</sup> He died at sunset on Sunday, 5 Jumáda II, A.H. 672 = 16 December, A.D. 1273. See the work above cited, p. 96.

It is unnecessary to say more about Jalálu'd-Dín's life, of which the most detailed and authentic account is that given by al-Aflákl in his "Acts of the Adepts," partly translated by Redhouse. It is true that many of the miraculous achievements of Jalálu'd-Dín and his predecessors and successors which are recorded in this work are quite incredible, and that it is, moreover, marred by not a few anachronisms and other inconsistencies, but it was begun only forty-five years after the Master's death (viz., in A.D. 1318) and finished in 1353; and was, moreover, compiled by a disciple living on the spot from the most authoritative information obtainable, at the express command of Jalálu'd-Dín's grandson, Chelebl Amír 'Árif, the son of Bahá'u'd-Dín Sultán Walad.

As regards the lyrical poems which form the so-called *Diwán* of Shams-i-Tabriz, it is, as Nicholson points out (*op. cit.*, p. xxv and n. 2 *ad calc.*), implied by Dawlatsháh that they were chiefly composed during the absence of Shams-i-Tabriz at Damascus, while Ridá-qulí Khán regards them rather as having been written *in memoriam*; but Nicholson's own view, which is probably correct, is "that part of the *Diwán* was composed while Shams-i-Tabriz was still living, but probably the bulk of it belongs to a later period." He adds that Jalálu'd-Dín "was also the author of a treatise in prose, entitled *Fihí má fihí*, which runs to 3,000 *bayts*, and is addressed to Mu'ínu'd-Dín, the *Parwána* of Rúm." This work is very rare, and I cannot remember ever to have seen a copy.

Both the *Mathnawí* and the *Diwán* are poetry of a very high order. Of the former it is commonly said in Persia that it is "the Qur'án in the Pahlawí (*i.e.*, Persian) language," while its author describes it, in the Arabic Preface to Book I, as containing "the Roots of the Roots of the Roots of the Religion, and the Discovery of the Mysteries of Reunion and Sure Know-

Miracles  
attributed to  
Jalálu'd-Dín.

The *Diwán* of  
Shams-i-Tabriz.

Rank and worth  
of the  
*Mathnawí*.

ledge." "It is," he continues, "the supreme Science of God, the most resplendent Law of God, and the most evident Proof of God. The like of its Light is 'as a lantern wherein is a lamp,'<sup>1</sup> shining with an effulgence brighter than the Morning. It is the Paradise of the Heart, abounding in fountains and foliage; of which fountains is one called by the Pilgrims of this Path *Salsabil*,<sup>2</sup> but by the possessors of [supernatural] Stations and God-given powers 'good as a Station,'<sup>3</sup> and 'Best as a noon-day halting-place.'<sup>4</sup> Therein shall the righteous eat and drink, and therein shall the virtuous rejoice and be glad. Like the Nile of Egypt, it is a drink for the patient, but a sorrow to the House of Pharaoh and the unbelievers: even as God saith,<sup>5</sup> 'Thereby He leadeth many astray, and thereby He guideth many aright; but He misleadeth not thereby any save the wicked.' " It is written throughout in the apocopated hexameter Ramal metre, *i.e.*, the foot *Fā'ilātun* (— ◡ — —) six times repeated in each *bayt* (verse), but shortened or "apocopated" to *Fā'ilāt* (— ◡ —) at the end of each half-verse, and, as its name implies, rhymes in doublets. It contains a great number of rambling anecdotes of the most various character, some sublime and dignified, others grotesque and even (to our ideas) disgusting, interspersed with mystical and theosophical digressions, often of the most abstruse character, in sharp contrast with the narrative portions, which, though presenting some peculiarities of diction, are as a rule couched in very simple and plain language. The book is further remarkable as beginning abruptly, without any formal doxology, with the well-known and beautiful passage translated by the late Professor E. H. Palmer, under the title of the "Song of the Reed"; a little book less widely known than it deserves, and containing, with other translations and original verses of less value, a paraphrase, not only of the opening canto of the *Mathnawī*, or "Song of the Reed" proper, but of

<sup>1</sup> *Qur'ān*, xxiv, 35.<sup>2</sup> *Ibid.*, lxxvi, 18.<sup>3</sup> *Ibid.*, xix, 74.<sup>4</sup> *Ibid.*, xxv, 26.<sup>5</sup> *Ibid.*, ii, 24.

several of the stories from the beginning of Book I. These, though rather freely translated, are both graceful and thoroughly imbued with the spirit of the poem, and I regard them as one of the most successful attempts with which I am acquainted at rendering Persian verse into English.

Indeed, amongst the Persian poets Jalālu'd-Dīn Rūmī has been singularly fortunate in his English interpreters. Besides

Jalālu'd-Dīn's  
English  
translators.

the "Song of the Reed" mentioned above, there is the complete versified translation of Book I made by Sir James Redhouse and published by

Messrs. Trübner in their "Oriental Series," which also contains in another later volume an abridgement, with selected extracts rendered in prose, of the whole poem, by Mr. E. H. Whinfield, who, both here and in his edition and translation of the *Gulshan-i-Rāz*, or "Mystic Rose Garden," of Shaykh Maḥmūd Shabistarī, has done such excellent work in investigating and interpreting the pantheistic mysticism of Persia. Nor has the *Diwān* been overlooked, for Mr. R. A. Nicholson's *Selected Poems from the Diwān-i-Shams-i-Tabriz*, edited and translated with an Introduction, Notes, and Appendices (Cambridge, 1898) is, in my opinion, one of the most original and masterly studies of the subject yet produced. In particular his classical scholarship enabled him carefully to examine and demonstrate the close relation which, as both he and I believe, exists between the doctrines of the Ṣūfis of Islām and the Neo-Platonists of Alexandria; a thesis treated in a masterly manner in the introduction to the *Selected Poems*, and one on which he is still working. His edition of Shaykh Farīdu'd-Dīn 'Aṭṭār's *Tadhkiratu'l-Awliyā*, or "Biography of the Saints," of which vol. i has been already published and vol. ii will shortly appear in my "Persian Historical Texts Series," has furnished him with much fresh material, and he tells me that he is now inclined to ascribe the definite eclectic system of philosophical Ṣūfism more to Dhu'n-Nūn of Egypt than to any other single individual; a fact which, if confirmed, is of the utmost impor-

tance, as supplying the final link connecting the Šúfis with the School of Alexandria.

The existence of the translations mentioned above renders it unnecessary for me to quote largely from the works of Jalálu'd-Dín, and I shall content myself with presenting to the reader one short but typical passage from the *Mathnawí*, and two odes

Translation  
from the  
*Mathnawí*.

from the *Diwán*. The former is taken from the *Story of the Jewish Wazir* in Book I, and my rendering may be compared with those of Palmer in the "Song of the Reed" (pp. 24-25) and Redhouse (p. 29, l. 25—p. 31, l. 12). — در تمثيل عارف و حیل

"Nightly the souls of men thou lettest fly  
From out the trap wherein they captive lie.  
Nightly from out its cage each soul doth wing  
Its upward way, no longer slave or king.  
Heedless by night the captive of his fate;  
Heedless by night the Sultan of his State.  
Gone thought of gain or loss, gone grief and woe;  
No thought of this, or that, or So-and-so.  
Such, even when awake, the Gnostic's<sup>1</sup> plight:  
God saith: 'They sleep':<sup>2</sup> recoil not in affright!  
Asleep from worldly things by night and day,  
Like to the Pen moved by God's Hand are they.  
Who in the writing fails the Hand to see,  
Thinks that the Pen is in its movements free.  
Some trace of this the Gnostic doth display:  
E'en common men in sleep are caught away.  
Into the Why-less Plains the spirit goes,  
The while the body and the mind repose. < 2. *Complets omitt*  
Then with a whistle dost Thou them recall,  
And once again in toil and moil they fall;  
For when once more the morning light doth break;  
And the Gold Eagle of the Sky<sup>3</sup> doth shake

<sup>1</sup> "Gnostic" is the literal translation of *arif*, and both terms probably come from the same source, and refer to the supra-intellectual cognition of Divine Verities recognised by the Neo-Platonists and their successors.

<sup>2</sup> *Qur'án*, xviii, 17. The verse is from the *Súratu'l-Kahf*, or "Chapter of the Cave," and refers to the "People of the Cave," or, as we call them, "The Seven Sleepers."

<sup>3</sup> I.e., the Sun.



26 on 112

Its wings, then Israfil<sup>1</sup>-like from that bourn  
 The 'Cleaver of the Dawn'<sup>2</sup> bids them return.  
 The disembodied souls He doth recall,  
 And makes their bodies pregnant one and all.

Yet for a while each night the Spirit's steed  
 Is from the harness of the body freed  
 'Sleep is Death's brother' come, this riddle rede!  
 But lest at day-break they should lag behind,  
 Each soul He doth with a long tether bind,<sup>3</sup>  
 That from those groves and plains He may revoke  
 Those errant spirits to their daily yoke

O would that, like the 'Seven Sleepers,'<sup>4</sup> as  
 As in the Ark of Noah kept might be,  
 That mind, and eye, and ear might cease from stress  
 Of this fierce Flood of waking consciousness!  
 How many 'Seven Sleepers' by thy side,  
 Before thee, round about thee, do abide!  
 Each in his care the Loved One's whisper hears  
 What boots it? Sealed are thine eyes and ears!"

سیر یحیٰم است، بر کشتی سید

In the East the *Díwân* is much less read and studied than the *Mathnawí*, though by some European scholars it is placed far above it in poetic merit and originality. And, if we are to credit one of al-Afláki's anecdotes (No. 14, pp. 28-30 of Redhouse's translation), this was the opinion of some of Jalálu'd-Dín's most illustrious contemporaries, including the great Sa'fí himself, who, being requested by the Prince of Shíráz to select and send to him "the best ode, with the most sublime thoughts, that he knew of as existing in Persian," chose out one from the *Díwân* in question, saying. "Never have more beautiful words been uttered, nor ever will be. Would that I could go to Rúm

<sup>1</sup> Israfil is the angel of the Resurrection, whose trumpet blast shall raise the dead to life

<sup>2</sup> This title is given to God in the Qur'an, vi, 96

<sup>3</sup> Compare Ch. HUART's *Livre de la Création et de l'Histoire* (*Kitabu l-Bad wa 'l-Ta'rikh*), vol II, p 103

### THREE GREAT MYSTICAL POETS

(Asia Minor), and rub my face in the dust at his feet !”<sup>1</sup> Of these odes Mr. Nicholson has treated with so much learning and taste in the monograph to which I have already referred that for me, who have made no special study of the *Diwân*, to add anything to what he has said would be superfluous. I cannot, however, forego the pleasure of quoting two of the beautiful verse-translations (portions of Odes xxxi and xxxvi of his selection) which he has included in the second Appendix to his monograph. This is the first :—

*“Lo, for I to myself am unknown, now in God's name what must I do ?*

Nicholson's  
renderings of  
two odes from  
the *Diwân*.

*I adore not the Cross nor the Crescent, I am not a  
Giaour or a Jew.*

*East nor West, land nor sea is my home, I have kin  
nor with angel nor gnome,*

*I am wrought not of fire nor of foam, I am shaped not of dust  
nor of dew.*

*I was born not of China afar, not in Saqsin and not in Bulghâr;  
Not in India, where five rivers are, nor 'Irâq nor Khurâsân I  
grew.*

*Not in this world nor that world I dwell, not in Paradise neither  
in Hell ;*

*Not from Eden and Ridwân<sup>2</sup> I fell, not from Adam my lineage I  
drew.*

*In a place beyond uttermost Place, in a tract without shadow of  
trace,*

*Soul and body transcending I live in the soul of my Loved One  
anew !”*

This is the second :—

*“Up, O ye lovers, and away ! 'Tis time to leave the world for aye.  
Hark, loud and clear from heaven the drum of parting calls—let  
none delay !*

<sup>1</sup> It is stated by al-Aflâkî that this desire of Sa'dî's was afterwards fulfilled, but I know of no other authority for this alleged meeting of these two great poets.

<sup>2</sup> Ridwân is the Guardian of Paradise.

*The cameleer hath risen amain, made ready all the camel train,  
And quittance now desires to gain why sleep ye, travellers, I  
pray?*

*Behind us and before there saells the din of parting and of bells,  
To shoreless Space each moment sails a disembodied spirit away  
From yonder starry lights and through those curtain awnings  
darkly blue*

*Mysterious figures float in view, all strange and secret things  
display*

*From this orb, wheeling round its pole a wondrous slumber o'er  
thee stole*

*O weary life that seigest naught, O sleep that on my soul dost  
seigh!*

*O heart, towards thy heart's love send and O friend, fly toward  
the Friend,*

*Be wakeful watchman, to the end drowse seemingly no watch  
man may*

I can recall but few English verse-renderings of Eastern poetry which seem to me at once so adequate and so beautiful as these of Mr Nicholson, and I only regret that the drudgery of editing, proof-correcting, attending futile meetings, and restating ascertained facts for a public apparently insatiably greedy of Encyclopædias, hinder him, as they hinder so many of us, from pursuing with more assiduity the paths which we are alike most fitted and most eager to tread

We come now to Sa'dí of Shíraz, the third of the great poets of this epoch, and, according to a well-known rhyme previously quoted, one of the three "Prophets of Poetry," the other two being Firdawsí and Anwari. No Persian writer enjoys to this day, not only in his own country, but wherever his language is cultivated, a wider celebrity or a greater reputation. His *Gulistán*, or "Rose garden," and his *Bustán*, or "Orchard," are generally the first classics to which the student of Persian is introduced, while his *ghazals*, or odes, enjoy a popularity second only to those of his fellow townsman Háfidh. He is a poet of quite a different type from the two already discussed in this chapter, and

represents on the whole the astute, half-pious, half-worldly side of the Persian character, as the other two represent the passionately devout and mystical. Mysticism was at this time so much in the air, and its phraseology was—as it still is—so much a part of ordinary speech, that the traces of it in Sa'di's writings are neither few nor uncertain; but in the main it may be said without hesitation that worldly wisdom rather than mysticism is his chief characteristic; and that the *Gulistān* in particular is one of the most Macchiavellian works in the Persian language. Pious sentiments and aspirations, indeed, abound; but they are, as a rule, eminently practical, and almost devoid of that visionary quality which is so characteristic of the essentially mystical writers.

The poet's full name appears, from the oldest known manuscript of his works (No. 876 of the India Office, transcribed in A.D. 1328, only thirty-seven years after his death) to have been, not, as generally stated, Muşlihu'd-Dīn, but Musharrifu'd-Dīn b. Muşlihu'd-Dīn 'Abdu'llāh. He is generally said to have been born at Shīrāz about A.D. 1184, and to have died more than a centenarian in A.D. 1291. That he lost his father at an early age is proved by the following passage in the *Blustān*:—

Particulars of  
Sa'di's life.

*“Protect thou the orphan whose father is dead;  
Brush the mud from his dress, ward all hurt from his head.  
Thou know'st not how hard his condition must be:  
When the root has been cut, is there life in the tree?  
Caress not and kiss not a child of thine own  
In the sight of an orphan neglected and lone.  
If the orphan sheds tears, who his grief will assuage?  
If his temper should fail him, who cares for his rage?  
O see that he weep not, for surely God's throne  
Doth quake at the orphan's most pitiful moan!  
With infinite pity, with tenderest care,  
Wipe the tears from his eyes, brush the dust from his hair.  
No shield of parental protection his head  
Now shelters: be thou his protector instead !*

When the arms of a father my neck could enfold  
 Then, then was I crowned like a monarch with gold.  
 If even a fly should upon me alight  
 Not one heart but many were filled with affright,  
 While now should men make me a captive and thrall,  
 No friend would assist me or come to my call  
 The sorrows of orphans full well can I share,  
 Since I tasted in childhood the orphans despair"

On his father's death, according to Dr. Ethé, whose article on *Persian Literature* in vol. II (pp. 212-368) of the *Grundriss der Iranischen Philologie* contains (on pp. 292-296)

Sa'd's education  
and travels.

the best account of Sa'dí with which I am acquainted, he was taken under the protection of the Atábek of Fârs, Sa'd b. Zangí, whose accession took place in A.D. 1195, and in honour of whom the poet took the pen-name of "Sa'dí" as his *nom de guerre*, and shortly afterwards he was sent to pursue his studies at the celebrated Nidhâmiyya College of Baghdád. This marks the beginning of the first of the three periods into which Dr.

The first period  
of his life.

Ethé divides his life, viz., the period of study, which lasted until A.D. 1226, and was spent chiefly at Baghdád. Yet even during this period he made, as appears from a story in Book V of the *Gulistán*, the long journey to Káshghar, which, as he tells us, he entered "in the year when Sūltán Muḥammad Khwárazmsháh elected, on grounds of policy, to make peace with Cathay" (*Khata*), which happened about the year A.D. 1210. Even then, as we learn from the same anecdote, his fame had preceded him to this remote outpost of Islám in the north-east, a fact notable not merely as showing that he had succeeded in establishing his reputation at the early age of twenty-six, but as confirming what I have already endeavoured to emphasise as to the rapidity with which knowledge and news were at this time transmitted throughout the realms of Islám.

While at Baghdád he came under the influence of the eminent Sūfí Shaykh Sbiḥábu'd-Dīn Suhrawardí (died in

A.D. 1234), of whose deep piety and unselfish love of his fellow-creatures Sa'dí speaks in one of the anecdotes in the *Bústán*. Shamsu'd-Dín Abu'l-Faraj ibnu'l-Jawzî, as we learn from an anecdote in Book ii of the *Gulistán*, was another of the eminent men by whose instruction he profited in his youth.

The second period of Sa'dí's life, that of his more extensive travels, begins, according to Dr. Ethé, in A.D. 1226, in which year the disturbed condition of Fárs led him to quit Shíráz (whither he had returned from Baghdád), and, for some thirty years (until A.D. 1256) to wander hither and thither in the lands of Islám, from India on the East to Syria and the Hijáz on the West. To his departure from Shíráz he alludes in the following verses in the Preface to the *Gulistán* :—

The second  
period.

"O knowest thou not why, an outcast and exile,  
In lands of the stranger a refuge I sought?  
Disarranged was the world like the hair of a negro  
When I fled from the Turks and the terror they brought.  
Though outwardly human, no wolf could surpass them  
In bloodthirsty rage or in sharpness of claw;  
Though within was a man with the mien of an angel,  
Without was a host of the lions of war.  
At peace was the land when again I beheld it;  
E'en lions and leopards were wild but in name.  
Like that was my country what time I forsook it,  
Fulfilled with confusion and terror and shame:  
Like this in the time of 'Bú Bakr the Atábek  
I found it when back from my exile I came."

Sa'dí's return to his native town of Shíráz, to which he alludes in the last couplet of the above poem, took place in

The third  
period.

A.D. 1256, which marks the beginning of the third period of his life, that, namely, in which his literary activity chiefly fell. A year after his

return, in A.D. 1257, he published his celebrated *mathnawí* poem the *Bústán*, and a year later the *Gulistán*, a collection of

anecdote, drawn from the rich stores of his observation and experience, with ethical reflections and maxims of worldly wisdom based thereon, written in prose in which are embedded numerous verses. Both these books are so well known, and have been translated so often into so many languages, that it is unnecessary to discuss them at length in this place.<sup>1</sup>

We have already said that Sa'di's travels were very extensive. In the course of them he visited Balkh, Ghazna, the Panjāh, Somnāth, Gujerat, Yemen, the Hijāz and other parts of Arabia, Abyssinia, Syria, especially Damascus and Baalbekk (*Ba'labakk*), North Africa, and Asia Minor. He travelled, in true dervish-fashion, in all sorts of ways, and mixed with all sorts of people: in his own writings (especially the *Gulistān*) he appears now painfully stumbling after the Pilgrim Caravan through the burning deserts of Arabia, now bandying jests with a fine technical flavour of grammatical terminology with schoolboys at Kāshghar, now a prisoner in the hands of the Franks, condemned to hard labour in the company of Jews in the Syrian town of Tripoli, now engaged in investigating the mechanism of a wonder-working Hindoo idol in the Temple of Somnāth, and saving his life by killing the custodian who discovered him engaged in this pursuit.<sup>2</sup> This last achievement he narrates with the utmost *sang froid* as follows:—

“The door of the Temple I fastened one night,  
Then ran like a scorpion to left and to right;  
Next the platform above and below to explore  
I began, till a gold-broidered curtain I saw,  
And behind it a priest of the Fire-cult<sup>3</sup> did stand  
With the end of a string firmly held in his hand.

<sup>1</sup> Ethé (*loc. cit.*, pp. 293-6) gives a copious and excellent bibliography.

<sup>2</sup> This story is told by Sa'di at the end of ch. viii of the *Būstān*.

<sup>3</sup> It is astonishing how little even well-educated Muslims know about other religions. Sa'di, for all his wide reading and extensive travels, cannot tell a story about a Hindoo idol-temple without mixing up with it references to Zoroastrian and even Christian observances.

*As iron to David grew pliant as wax,  
So to me were made patent his tricks and his tracks,  
And I knew that 'twas he who was pulling the string  
When the Idol its arm in the Temple did swing.*

*When the Brahmin beheld me, most deep was his shame,  
For 'tis shame to be caught at so shabby a game.  
He fled from before me, but I did pursue  
And into a well him head-foremost I threw,  
For I knew that, if he should effect his escape,  
I should find myself soon in some perilous scrape,  
And that he would most gladly use poison or steel  
Lest I his nefarious deed should reveal.*

*You too, should you chance to discover such trick,  
Make away with the trickster : don't spare him ! Be quick !  
For, if you should suffer the scoundrel to live,  
Be sure that to you he no quarter will give,  
And that though on your threshold his head should be bowed  
He will cut off your head, if the chance be allowed.  
Then track not the charlatan's tortuous way,  
Or else, having tracked him, smile swiftly and slay !*

*So I finished the rogue, notwithstanding his wails,  
With stones ; for dead men, as you know, tell no tales."*

When Sa'di is described (as he often is) as essentially an ethical poet, it must be borne in mind that, correct as this view in a certain sense undoubtedly is, his ethics are somewhat different from the theories commonly professed in Western Europe. The moral of the very first story in the *Gulistân* is that "an expedient falsehood is preferable to a mischievous truth." The fourth story is an elaborate attempt to show that the best education is powerless to amend inherited criminal tendencies. The eighth counsels princes to destroy without mercy those who are afraid of them, because "when the cat is cornered, it will scratch out the eyes of the leopard." The ninth emphasises the disagreeable truth that a man's worst foes are often the heirs to his estate. The fourteenth is a defence of a soldier who deserted at a critical moment because his pay was in

Sa'di as an  
"ethical"  
teacher.



arrears. The fifteenth is delightfully and typically Persian. A certain minister, being dismissed from office, joined the ranks of the dervishes. After a while the King wished to reinstate him in office, but he firmly declined the honour. "But," said the King, "I need one competent and wise to direct the affairs of the State." "Then," retorted the ex-minister, "you will not get him, for the proof of his possessing these qualities is that he will refuse to surrender himself to such employment." The next story labours this point still further: "Wise men," says Sa'dî, "have said that one ought to be much on one's guard against the fickle nature of kings, who will at one time take offence at a salutation, and at another bestow honours in return for abuse." And, to make a long story short, how very sensible and how very unethical is the following (Book i, Story 22) —

"It is related of a certain tormentor of men that he struck on the head with a stone a certain pious man. The dervish dared not avenge himself [at the time], but kept the stone by him till such time as the King, being angered against his assailant, imprisoned him in a dungeon. Thereupon the dervish came and smote him on the head with the stone. 'Who art thou,' cried the other, 'and why dost thou strike me with this stone?' 'I am that same man,' replied the dervish, 'on whose head thou didst, at such-and-such a date, strike this same stone.' 'Where wert thou all this time?' inquired the other. 'I was afraid of thy position,' answered the dervish, 'but now, seeing thee in this durance, I seized my opportunity, for it has been said —

*"When Fortune favours the tyrant vile,  
The wise will forego their desire a while  
If your claws are not sharp, then turn away  
From a fearsome foe and a fruitless fray.  
'Tis the silver wrist that the pain will feel  
If it seeks to restrain the arm of steel  
Wait rather till Fortune blunts his claws.  
Then pluck out his brains amidst friends' applause!"*

Indeed, the real charm of Sa'dî and the secret of his popu-

larity lies not in his consistency but in his catholicity; in his works is matter for every taste, the highest and the lowest, the most refined and the most coarse, and from his pages sentiments may be culled worthy on the one hand of Eckhardt or Thomas à Kempis, or on the other of Cæsar Borgia and Heliogabalus. His writings are a microcosm of the East, alike in its best and its most ignoble aspects, and it is not without good reason that, wherever the Persian language is studied, they are, and have been for six centuries and a half, the first books placed in the learner's hands.

Hitherto I have spoken almost exclusively of Sa'dî's most celebrated and most popular works, the *Gulistân* and the *Bûstân*, but besides these his *Kullîyyât*, or Collected Works, comprise Arabic and Persian *qasîdas*, threnodies (*marâthî*), poems partly in Persian and partly in Arabic (*mulamma'ât*), poems of the kind called *tarjî'-band*, *ghazals*, or odes, arranged in four groups, viz., early poems (*ghazaliyyât-i-qadîma*), *tayyibât* (fine odes), *badd'î* (cunning odes), and *khawâttm* ("signet-rings" or, as we might say, "gems"), besides quatrains, fragments, isolated verses, obscene poems (*hazaliyyât*), and some prose treatises, including three mock-homilies of incredible coarseness (*khablithât*), several epistles addressed to the *Şâhib-Dîwân*, or first prime minister of Hulâgû Khân the Mongol, and his successor, Shamsu'd-Dîn Muḥammad Juwaynî, some amusing but not elevating anecdotes labelled *Mudḥikât* (Facetiæ), a *Pand-nâma*, or Book of Counsels, on the model of 'Attâr's, and others.

It would evidently be impossible to discuss in detail or give specimens of each of these many forms in which the activity of Sa'dî manifested itself. Nor is the above list quite exhaustive, for Sa'dî has the reputation of being the first to compose verse in the Hindustânî or Urdû language, something of which he apparently acquired during his Indian travels, and specimens of these verses I have

Catholicity  
of Sa'dî.

Sa'dî's works.

Sa'dî as a  
linguist.

met with in a manuscript belonging to the Royal Asiatic Society, though as to their genuineness I do not venture to express an opinion. He also composed some *Fahlawiyyát*, or poems in dialect, specimens of which I published in the *J.R.A.S.* for October, 1895, in a paper entitled "Notes on the Poetry of the Persian Dialects" (see especially pp. 792-802). There is one poem of his not mentioned in this article, and on which I cannot now lay my hand, which contains couplets in a considerable number of languages and dialects. Until, however, we have both a better text of Sa'dí's works and a fuller knowledge of these mediæval dialects of Persian, a doubt must always remain as to the poet's real knowledge of them. It is quite possible that they were very "impressionist," and that he really knew no more about them than do some of those who write books about Ireland, to which they endeavour to give an air of verisimilitude by spelling English words in a grotesque manner, and peppering the pages with distorted or ill-comprehended Irish words like "musha," "acushla machree," and "mavourneen."

In Persia and India it is commonly stated that Sa'dí's Arabic *qaşldas* are very fine, but scholars of Arabic speech regard them as very mediocre performances. His Persian *qaşldas* are, on the other hand, very fine, especially one beginning:—

"Set not thy heart exclusively on any land or friend,  
For lands and seas are countless, and sweethearts without end."

Another celebrated *qaşlda* is the one in which he laments the destruction of Baghdád by the Mongols and the violent death of the Caliph al-Musta'şim in A.D. 1258. Of this a specimen has been already given at pp. 29-30 *supra*.

In his *ghazals*, or odes, as already said, Sa'dí is considered as inferior to no Persian poet, not even Háfídh. The number of

these *ghazals* (which, as already explained, are divided into four classes, *Tayyibât*, *Badâyi'*, *Khawâttm*, and "Early Poems"), is considerable, and they fill 153 pages of Sa'dî's *ghazals*. the Bombay lithographed edition of the *Kul-liyyât* published in A.H. 1301 (= A.D. 1883-84). I give here translations of two, which may serve as samples of the rest. The first is as follows :—

*"Precious are these heart-burning sighs, for lo,  
This way or that, they help the days to go.  
All night I wait for one whose dawn-like face  
Lendeth fresh radiance to the morning's grace.  
My Friend's sweet face if I again might see  
I'd thank my lucky star eternally.  
Shall I then fear man's blame? The brave man's heart  
Serves as his shield to counter slander's dart.  
Who wins success hath many a failure thoed.  
The New Year's Day<sup>\*</sup> is reached through Winter's cold.  
For Laylâ many a prudent lover yearns,  
But Majnûn wins her, who his harvest burns.  
I am thy slave : pursue some wilder game :  
No tether's needed for the bird that's tame.  
A strength is his who casts both worlds aside  
Which is to worldly anchorites denied.  
To-morrow is not : yesterday is spent :  
To-day, O Sa'dî, take thy heart's content !"*

The second is a great favourite with the Shîrâzîs, by reason of the well-deserved compliment paid to their city.

*"O Fortune suffers me not to clasp my sweetheart to my breast,  
Nor lets me forget my exile long in a kiss on her sweet lips pressed,  
The noose wherewith she is wont to snare her victims far and  
wide  
I will steal away, that so one day I may lure her to my side.*

---

<sup>\*</sup> The Persian New Year's Day (*Nawrûz*) falls at the Vernal Equinox (about March 21st), and coincides with the outburst of flowers and verdure which makes even the deserts of Persia so beautiful in the season of spring.

Yet I shall not dare caress her hair with a hand that is over bold,  
For snared therein, like birds in a gin, are the hearts of lovers  
unfolds

A slave am I to that gracious form, which, as I picture it,  
Is clothed in grace with a measuring rod, as tailors a garment fit

O cypress tree, with silver limbs, this colour and scent of thine  
Have shamed the scent of the myrtle plant and the bloom of the  
eglantine

Fudge with thine eyes, and set thy foot in the garden fair and free,  
And tread the jasmine under thy foot, and the flowers of the Judas  
tree

O joyous and gay is the New Year's Day, and in Shíráz most  
of all,

Even the stranger forgets his home, and becomes its willing thrall  
O'er the garden's Egypt, Joseph like, the fair red rose is king,  
And the Zephyr, even to the heart of the loan, doth the scent of his  
raiment bring

O wonder not if in time of Spring thou dost rouse such jealousy,  
That the cloud doth weep while the flowers smile, and all on  
account of thee!

If o'er the dead thy feet should tread, those feet so fair and fleet,  
No wonder it were if thou shouldst hear a voice from his winding  
sheet

Distraction is banned from thus our land in the time of our lord  
the King,

Save that I am distracted with love of thee, and men with the  
songs I sing

Not much biographical material is to be gleaned from these odes, though in one (Bombay lithograph of A H 1301, p 58), Sa'dí speaks of himself as being in danger, through love, of losing in five days the reputation for wisdom and prudence which he had built up in fifty years, while there are a good many allusions to his patron the *Sáhib Dīwán*, one of which occurs in an ode written, apparently, just as Sa'dí was about to leave Shíráz for Baghdád. In this he says (p 117) —

*Dilam az suhbat i Shiraz bi kull-i bi g'raft*  
*Waqf i an ast ki pursi khabar az Baghdad am*

*Hich shak nist ki faryád-i-man ánjá bi-rasad—  
 'Ajab ar Şáhib-i-Diwán na-rasad faryád-am !  
 Sa'díyá, hubb-i-waṭan garchi ḥadithist şáhib,  
 Na-tuwán murd bi-sakhtí ki man injá zádám !*

"My soul is weary of Shíráz, utterly sick and sad :  
 If you seek for news of my doings, you will have to ask at  
 Baghdád.  
 I have no doubt that the Premier there will give me the help  
 I need ;  
 Should he help refuse to one like me, I should deem it strange  
 indeed !  
 Sa'dí, that love of one's native land is a true tradition is clear !"  
 But I cannot afford to die of want because my birth was  
 here !"

Another point worth noticing is that a considerable number of verses from Sa'dí's *Diwán* occur not only (which is natural enough) in his *Gulistán*, but (which is more curious) in the *Diwán* of his equally famous but more modern fellow-townsmen Háfídh. In a cursory reading I have found eight examples of the former class, and three of the latter, and probably a careful search would reveal more. To begin with the first class, on p. 37 of the *Tayyibát* in the Bombay lithographed edition of A.H. 1301 (No. clxiii) we find the verse :—

*Na áunchunán bi-tú mashghúl-am, az bihishtí rú,  
 Kí yád-i-khwishtan-am dar damír mí-áyad.*

"O thou whose face is of Paradise, my preoccupation with thee is not such that thought of myself can enter my mind."

This verse is quoted in chap. v of the *Gulistán*.

Again, in the *Badáyi'* (p. 93), occurs the verse :—

*Án-rá ki jáy nist, hama shahr jáyi-úst,  
 Darwish har kujá ki shab ámad saráyi-úst.*

"The whole town is the home of him who has no home :  
 The poor man's house is wherever night overtakes him."

\* The tradition in question is very well known, and runs : *Hubb-i-waṭan miná'l-Ímán*—"Patriotism is a part of Faith."

In chap. iii of the *Gulistan* this verse occurs, with the following modification of the first hemistich —

*"Shab har tuwangari bi sarâi hamî ravaî*

*At night every rich man goes to a house*

Again, on p. 99 of the *Badayî*,<sup>4</sup> occurs the hemistich —

*Banda ile dâ'ira kâna'î? Hakke khaduwand rustî!*

What objection can a servant raise? It is for the master to command!

This, also with the addition of a new hemistich to match it, likewise occurs in chap. i of the *Gulistan*, in the story of 'Amr ibn Layth and his slave. The other verses in the *Diwan* which also occur in the *Gulistan* are the following. Two couplets from the *ghazal* on p. 100 beginning —

*Mu'allim at hama shukhi u dilbari am ikht,* ✓  
*Shafa u naz u idb u sitangari amukht*

"Thy master taught thee all [the arts of] coquetry and heart stealing,

He taught thee cruelty, coyness recrimination and tyranny

The couplet (on p. 115 of the *Badayî*,<sup>5</sup>) —

*'Ajab az kushîa na bâshad bi dar i khayma i Dust*  
*'Ajab az zinda ki chun jân bi dar âzurd salm i*

'There is no wonder at him who is slain at the door of the Beloved's tent

The wonder is at the survivor in what way he saved his soul alive'

The couplet (on p. 144 of the *Khawdtim*) —

*Didar mî numâi u parhîz mî kunî*  
*Bâ'at i khawsh u âlâsh i rîa tîz mî kunî*

Thou showest thy face and withdrawest

Thou makest brisk thine own market and the fire which consumes us

And lastly (on p. 145 of the *Khawátim*), a modification of the verses from the Preface of the *Gulistán* already translated on p. 528 *supra*.

In the chapter at the beginning of this work treating of the Poetry and Rhetoric of the Persians, mention was made of the figure called *tadmin*, or the inclusion by a poet in his verse of a hemistich, a couplet, or more, from the works of another poet; and it was observed that, in order to avoid incurring a charge of plagiarism (*sirqat*), it was incumbent on the poet making use of this figure either to cite only verses so well known to every educated person that no one could suppose he intended to ascribe them to himself, or, if he quoted from a less-known poet, to make formal mention of that poet's name. The fact that Háfídh, in the following passages where he introduces verses by his predecessor Sa'dí, makes no such acknowledgement of their provenance is another proof (were any needed) of the great popularity of Sa'dí's lyric poetry.

In one of his most celebrated odes Háfídh says:—

*Bad-am gufti u khursand-am : 'afáka'llah, níki gufti :  
Fawáb-i-talkh mi-zibad lab-i-la'l-i-shakar-khá-rá !*"

"Thou didst speak me ill, and I am content : God pardon thee,  
thou didst speak well :

A bitter answer befits a ruby lip which feeds on sugar !"

The first half of this verse occurs in Sa'dí's *Tayyibát* (p. 86, No. cclxxxiii), as follows :—

*Bad-am gufti u khursand-am : 'afáka'llah, níki gufti :  
Sag-am khwándi u khushnúd-am : jazáka'lláh, karam kardí !*

The hemistich with which it is here joined means:—

Thou didst call me a dog, and I acquiesced : God reward thee  
thou didst confer on me a favour !"

Again in the *Baddí*' (p. 107, No. lxxvii) Sa'dí says :—



*ʔuḥ in-qadar na-luḥān guṣṭ dar jamāl-i-tu 'ayb,  
Ki mihrabāni az ān tab' u khū na-mī āyad.*

"One can mention no defect in thy beauty save this,  
That love comes not forth from that nature and disposition."

Hāfidh has taken the first hemistich of this verse, and joined it with the following one of his own :—

*Ki khāl-i-mihr u wafā nist rā-ʔi-zibā-rā.*

"That the beauty-spot of love and fidelity is not on that fair face."

Again in the *Tayyibāt* (p. 80, No. cccix) Sa'di says :—

*Zawqī chundān na-dārad bi' dūst zindagāni :  
Dūd-am bi-sar bar āmad zin ālāsh-i-mihāni.*

"Life without the Friend has no great attraction  
My head is enveloped in smoke [of the heart, i.e., sighs] by  
reason of this hidden fire."

Hāfidh has taken the first hemistich of this, and has supplemented it by the "complete anagram" of itself :—

*Bi-dūst zindagāni zawqī chundān na-dārad,*

I am not aware that attention has hitherto been called to this indebtedness of Hāfidh to his predecessor, and on this account I have discussed the matter with what some may be tempted to regard as unnecessary elaboration.

The lesser poets of this epoch are many, and from 'Awfī's *Lubābu'l-Albāb* alone a list of at least fourscore who were more or less contemporary with the three great poets to whom this chapter is specially devoted might, I should think, be compiled. Lack of space, however, compels me to confine myself to the brief

Lesser poets of  
this period.

mention of two of the most notable, viz., Sharafu'd-Dín Muḥammad Shufurvah and Kamálu'd-Dín Isma'íl, called *Khalláqu'l-Ma'dni*, "the Creator of Ideas," both of Iṣfahán. A third poet, Amír Khusraw of Dihlí (Delhi), whose reputation might appear to entitle him to notice, is omitted on the principle already laid down that India is wholly excluded from the scope of this book, and I will therefore only say that he was born at Patiyálí in A.D. 1253, died at Dihlí in A.D. 1325, and worked chiefly on the lines of Nidhámí of Ganja.

Sharafu'd-Dín Shufurvah and Jamálu'd-Dín 'Abdu'r-Razzaq (the father of Kamálu'd-Dín Isma'íl) were both panegyrists of the *Ṣadr-i-Khujand*, the Chief Judge (*Qāḍi'l-quḍāt*) of Iṣfahán, and belong to a somewhat older generation than the poets of whom we have just been speaking, for the latter died in A.D. 1192 and the former in A.D. 1204. Both of them came into conflict, under circumstances to which reference has been made in a previous chapter (pp. 397-398 *supra*), with Khāqání's pupil Muḥṣinu'd-Dín-i-Baylaqání, who satirised them with bitterness, and is said to have forfeited his life in consequence. They also satirised one another in the intervals of praising their common patron. I have met with nothing of Jamálu'd-Dín's which specially impressed me, but Sharafu'd-Dín Shufurvah has a remarkably fine poem describing the past splendour and actual devastation of Iṣfahán, of which I published the text in my *Account of a Rare Manuscript History of Iṣfahán*, published in the *J.R.A.S.* for 1901 (pp. 53-55 of the *tirage-à-part*).

Kamálu'd-Dín Isma'íl, "the Creator of Ideas," son of the above Jamálu'd-Dín 'Abdu'r-Ruzzáq, was, like his father, essentially a panegyrist. Amongst those whose praises he sung were Ruknu'd-Dín Ṣá'id b. Mas'úd; several of the Khwárazmsháhs, including Tukush, Quṭbu'd-Dín Muḥammad and Jalálu'd-Dín; Husámu'd-Dín Ardashír, King of Mázandarán; and

Sharafu'd-Dín  
Shufurvah.

Kamálu'd-Dín  
Isma'íl.

the Atābeks of Fārs, Sa'd b. Zangī and his son and successor, Abū Bakr b. Sa'd, both of whom we have already met with as patrons of Sa'dī. Kamālu'd-Dīn was one of the many illustrious victims who perished at the hands of the Mongols. According to Dawlatshāh (pp 152-3 of my edition) he was both rich and liberal; but, meeting with ingratitude from some of the recipients of his favours, he reviled and cursed the people of Isfahān in verses whereof this is the purport :—

*"O Lord of the Seven Planets, send some bloodthirsty pagan  
To make Dar-i-Dasht like a [bare] plum (dasht), and to cause  
streams (jū) of blood to flow from Jūfāra !"  
May he increase the number of their inhabitants by cutting each  
one into a hundred pieces !"*

His malign wish was soon only too completely fulfilled, for the Mongol army under Ogotāy entered Isfahān in or about A.D. 1237, and proceeded to torture, plunder, and massacre in its usual fashion. At this time, according to Dawlatshāh (who, as has been already pointed out, is of little weight as an authority, and much addicted to romance), Kamālu'd-Dīn Isma'il had adopted the ascetic life and habit of the Šūfīs, and had retired to an hermitage situated outside the town, in consequence of which he was not for some time molested. The Isfahānīs took advantage of this to deposit in his custody some of their treasures and valuables, which he concealed in a well in the courtyard of his hermitage. One day, however, a Mongol boy armed with a crossbow fired at a bird in this courtyard, and in doing so dropped his "drawing-ring" (*zih-gir*),<sup>2</sup> which rolled into the well wherein the treasure was

\* These are two districts of Isfahan, introduced on account of the word-play to which each of them is here made to lend itself. See Le Strange's *Lands of the Eastern Caliphate*, p 205

<sup>2</sup> On the "Mongolian loose" and "drawing ring" in shooting with the bow, see the volume on Archery in the Badminton Library (London, 1894), pp. 79-81

hidden. Search for the ring led to the discovery of the treasure; the Mongol greed was aroused, and poor Kamál was put to the torture to make him reveal other hoards of treasure which they supposed him to possess. In his death-agony he is said to have written with his life-blood the following quatrain :—

*“ When life dissolves, fierce anguish racks the soul ;  
Before His Face this is the least we thole ;  
And yet wilhal no word I dare to breathe :  
This is his prize who renders service whole ! ”*

In the history of a nation—and still more in its intellectual history—there comes no point where we can say with perfect satisfaction and confidence, “ Here ends a period.”

Conclusion.

Yet, for practical convenience, such dividing-lines must needs be made; and, as has already been pointed out, in the history of Persia, and, indeed, of Islám, no sharper dividing-line between ancient and comparatively recent times can be found than the catastrophe of the Mongol Invasion. From this awful catastrophe Islám has never recovered, especially in its intellectual aspects. The Mongols as a world-power, or even as a political factor of importance, have long disappeared from the scene, but they changed the face of a continent, and wrought havoc which can never be repaired. The volume which I now at last bring to a conclusion covers a period of only about two centuries and a half; but I think that, should health and leisure be vouchsafed to me to bring the history down through the remaining six centuries and a half to our own times, it will be easier in a volume of this size to give adequate treatment to the later and longer period than to the earlier and shorter, whereof I now close the account—an account which, however prolix and detailed it may seem to the casual reader, is in reality, as I acutely realise, lamentably sketchy and inadequate. Yet had I waited until I could see

my way to making it adequate, I should never have finished this volume at all ; and in literature as in love there is deep truth in the Turkish proverb :—

*"Yâr-sîz qalır kimesnê 'ayb-sîz yar isteyen"—*

which, rendered into English, means :—

*"Surely he remaineth friendless who requires a faultless friend."*



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